Gandhi Memorial College Of Education Bantalab Jammu

JOURNAL OF MANUSCRIPT STUDIES

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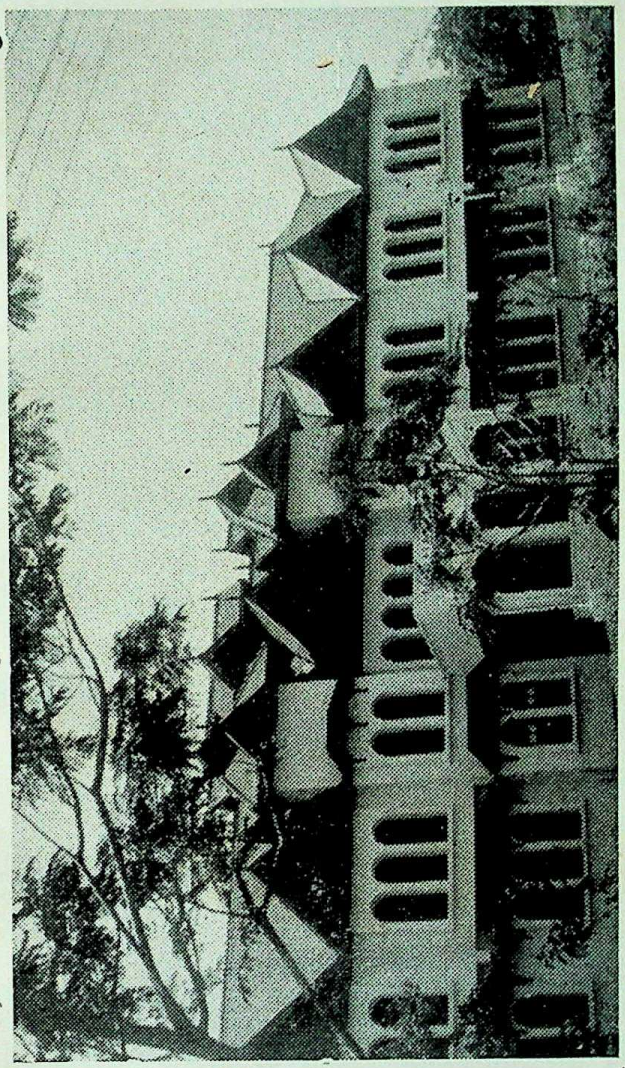

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ŚRĪRĀMASTUTI

Dr. P. Visalakshi

Sanskrit Literature is rich in hymns on personal Gods like Śrīrāma, Śrīkṛṣṇa, Śiva and so on. The usual pattern is to recount the glories of the God by narrating the incidents in his life. Sometimes in addition to invocation there will be a prayer to save the devotee from wordly trouble or even from the shackles of saṁsāra. Śrīrāmastuti conforms to the above description. It is a hymn in praise of Śrīrāma. The metre employed has got a catching rhythm. Laghus and gurus are alternately used in it which gives a wave-like motion to the stanza. The present edition is based on T.M. 880-39. The variant readings in T.M. 880-50 are given as foot-notes. Attempts to trace the details about the author and his date have failed.

श्रीरामस्तुतिः

भक्तभक्तदायिवृत्त पद्मनाभ योगिनां
गुप्तिमुक्तिकर्मतत्परोऽच्युतेन्दिरापते ।
सप्तसप्तिवंशजात रामभद्र दुर्हृदां
रक्तरक्तमार्गणौघ राम पाहि पाहि माम् ।।

पाहि पाहि रामकृष्ण मां रमेश विक्रमै–
मोहिताहित त्रिलोकपाल नाकिनां गते ।
देहि देहि मे सुखं विभो गणेन तेजसा
मोहिताहिमांशुबिंब राम पाहि पाहि माम् ।।

भासुरासुनाथ लोकमातरङ्ग मङ्गला–
वासवासवानुज त्रिलोकभूषण प्रभो ।
भासिचा[1]सितद्युते रघूत्तमो यदूत्तमो–
द्यासि कौसलेय कृष्ण राम पाहि पाहि माम् ।।

1 बासित

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भिक्षुचक्षुषोर्ज[2]न स्वभावमाधवक्षमा–
पक्षवक्षसीन्द्रवन्द्य लंबमानकौस्तुभ ।
विक्षिपक्षणान्मदीयकन्मषं क्षमापते
कुक्षि[3]रक्षितत्रिलोक राम पाहि पाहि माम् ।।

भीषणोसि वैरिणां विभीषणप्रियोप्य[4]हो
दूषणान्तकश्च मे भवामरेड्य सर्वथा ।
शेषवासलो(लतेव्य?) लुपोप्य शेषलोकवासिहृत्
तो[5]षितो भवाश्च कृष्ण राम पाहि पाहि माम्।।

भु[6]ज्यतामयज्जनस्समेन विष्णुनामुना
युज्यतां च सत्पथेहितैषिणत्वयानिशं ।
सज्यकार्मुकेषुहस्त जानकीपते हि ते
सच्चिदात्मने नमोस्तु राम पाहि पाहि माम् ।।

भूतलादि लोकपालिने भुजङ्गशायिने
वेदवेद्य योगिनां मनःप्रमोददायिने ।
वातभक्षणान्तकध्वजाय विश्वरूपिणे
वासुदेव ते नमोस्तु राम पाहि पाहि माम् ।।

भृत्यवर्गतोषणोत्सुकाय माधवाय ते
मत्स्यकूर्मपोत्रिनारसिंहवामनात्मने ।
नित्य राम राम राम कृष्ण कल्किरूपिणे
सत्यवादिने नमोस्तु राम पाहि पाहि माम् ।।

फेनचूडवन्दिताय केशवाय शार्ङ्गिणे
बाणदोर्वनच्छिदे यदूद्वहाय वेधसे ।
दानवारये दिवाकरान्वयोद्भवाय गी–
र्वाणवन्द्य ते नमोस्तु राम पाहि पाहि माम् ।।

---

2 ज्जन 3 निक्षित 4 प्यसौ 5 तोषतो
6 भुज्यतानयज्जन समेन

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भैरवाऽशरान्तकाय ते रथाङ्गपाणये
कौरवान्ववायधूमकेतवे मुरारये ।
शौरयेऽम्बुजायतेक्षणाय दुष्टभूभुजां
वैरवेश्मने नमोस्तु राम पाहि पाहि माम् ।।

भोगिनां सुखप्रदोसि ते नमो दयानिधे
योगिनां च यद्यदेव वाञ्छितं ददासि हि ।
भागधेयदो भवाशु मे रमेश भूभुजां
भागधेयहेतुभूत राम पाहि पाहि माम् ।।

(भौ?) भूसुराश्रमेषु धर्मदैवतं हि नित्य दा–
नवासुरालयेऽनित्यदाभिचारदेवता ।
वासुदेव तावकीनवैभवं जयत्यहो
वा[7]सवानुज प्रसीद राम पाहि पाहि माम् ।।

भङ्ककारिणं भवामयस्य भक्तवत्सलं
पङ्कजेक्षणं पयोनिधावहीन्द्रशायिनम् ।
पङ्क्तिकण्ठवैरिणं[8]परं पुमांसमिन्दिरा–
सङ्गमोदितं भजामि राम पाहि पाहि माम् ।।

भस्मलेपनेष्टशङ्करप्रियज्जनार्द्दनं
विस्मनीयविक्रमं त्रिविक्रमं हरिं भजे ।
युष्मदीयपादपङ्कजद्वयं विना विभो
ह्यस्मदीयरक्षणं न राम पाहि पाहि माम् ।।

---

7 वैरशेश्मने नमोस्तु 8 वरं

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VIŚĀKHATULĀBHĀRAPRABANDHA

A. Sumangala Bai

Any event, minor or major, during the reign of a king was used to be celebrated by his court-poets in olden days composing literary pieces, commemorating the incident. The 'Viśākhatulābhāraprabandha' written by A. R. Raja Raja Varma is one of the works so compiled.

In the year 1060 M. E. (1885 A. D.) Viśākham Tirunal (1055-1060/1880-1885 A.D.), the King of Travancore celebrated Tulāpuruṣadāna (weighing his person with something valuable preferably gold and offering it to God or Brahmins). The event was celebrated as a festival. Famous writers of the period compiled poetical works extolling the King on his performing this ceremony. Thus Kerala Varma Valiya Koil Thampuran (the author of the Mahākāvya Viśākhavijaya) wrote Tulābhāraśataka. The creation of Mm Dr. T. Ganapathy Sastri was Tulāpuruṣadāṇakāvya. Elattur Rāmaswami Śāstrikal produced Tulābhāraprabandha. Needless to say, that all these works were presented to the King. This work also was offered as a tribute to the King along with those of the veterans. The King arranged a special function for the presentation of awards to these great writers. A. R. Raja Raja Varma was only a student, 22 years old at that time. He was not invited to the function. He feared that his work was not upto the standard and that might be the reason for his not being invited, a thought which naturally made him disappointed. But one day the King summoned the young writer to his court and congratulated him on his accomplishment. The King gave the writer a pair of diamond ear-rings as prize for his composition. He explained that the delay in making the award was caused by the difficulty in getting the ear-rings from Madras. A.R. was very much pleased and wore with pride those ear-rings till the end of his life. The incident bears testimony to the royal appreciation of the composition. Viśākham Tirunāl himself being very learned it can be presumed that he might have appreciated the intrinsic merit of the work. That A.R. is the author of this work can be

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gathered from the colophon occurring at its end. The colophon runs as follows:-

रचितो राजराजेन
चरणाम्बुजसेविना ।
श्रीविशाखतुलाभार-
प्रबन्धोयं मुदेस्तु वः ।।

A.R. Rajaraja Varma (1863-1918) was a versatile writer in Malayalam and Sanskrit. He has to his credit many works in those languages. His scholarship has a wide range. He was well-versed in astronomy, grammar, poetics, prosody and a variety of subjects. Most of his works in Sanskrit remain unpublished. The present work also has not been printed before. His works in Malayalam grammar, rhetorics and prosody prepared as graduate and post-graduate level textbooks have become classics. Some of his Sanskrit works are the following:

1. Bhangavilāpa
2. Kādambarīsamgraha
3. Vīṇāṣṭaka
4. Dēvīdaṇḍaka
5. Gairvāṇīvijaya
6. Vimāṇāṣṭaka
7. Mēghōpālambha
8. Pitṛpralāpa
9. Āngalasāmrājya
10. Viṭavibhāvarī
11. Laghupāṇinīya

This work is written in the campu-style where prose and verse are beautifully intermingled. It is divided into two parts namely the former half (पूर्वार्ध) and the latter half (उत्तरार्ध). The former half consists of forty verses and six pieces of prose whereas the latter half contains fiftytwo verses and six passages in prose. According to Ullur S. Parameswara Iyer A.R. has written only 94 stanzas in verse and prose. But Kerala Varma Valiya Koil Thampuran, his teacher and uncle, added six more stanzas to make it a śataka, century of verses. (Kerala Sahitya Caritram Vol. V. p. 805). This seems to be not correct. A Śataka need not necessarily contain exactly 100 verses, it may be more or less since the śataka-form is rather a poetic genre. Further in this book there are only 89 stanzas and 14 pieces of prose whereas the number of stanzas given by Ulloor is 94. Another point to be noted is that from the colophon it can be gathered that it is a prabandha and from the

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interpersing of prose and verse it is a campu. The work thus being a campu prabandha cannot be a śataka at the same time.

The remark of Ulloor to the effect that Kerala Varma composed six more verses to complete the work of A. R. Rajarája Varma seems to be the outcome of a misunderstanding. This might have arisen from the fact that the transcripts of both the works of Kerala Varma and A. R. are alike entitled Viśākhatulābhāraprabandha. The two transcripts (Nos. 1970 and 1971) got from the Palace Library are with us. In the work of Kerala Varma the exact title of which is Tulābhāraśataka, there are 100 verses, but the last six seem to be a second thought addition. This can be corroborated by the fact that after 94th stanza there is 'Śubhamastu' which is indicative of the ending of the work. After this six more stanzas are given. By replacing one thing for another in the memory Ulloor might have said that Kerala Varma wrote six stanzas to the 94 to make a century of verses to the work of A. R. whereas in truth what Kerala Varma has done was to add six more stanzas to his own work. That the memory of Ulloor has deceived him is amply proved by the fact that all the verses (1, 46, 53 and 72) and one prose passage (No. 1) quoted by Ulloor to show the nature of the work of A. R. is not from Viśākhatulābharaprabandha but from Tulābharasataka' by Valiakoil Thampuran.

The subject of the composition is, as already said the tulāpuruṣadāna performed by Viśākham Tirunal. The work begins with the introduction of the King and the description of the city of Trivandrum where the King ruled. Then the greatness and prowess of the King are brought out in vivid language. The King once thought of doing some meritorious deeds in accordance with tradition to hold aloft the banner of virtue of his family. Then the idea of performing tulāpuruṣadāna struck him. Thereupon the King ordered his minister to make preparations for conducting the ceremony. It was a ritual done by his forbears and without doing it the King felt that he cannot remain content. The minister ordered the officials under him to do the needful. The news spread everywhere in the country at once. The result was the tumultuous noise raised by people eager to take part in the ceremony in various capacities. As the ritual was planned for the month of Vaiśākha the poet finds

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an occasion to describe the spring season which is quite befitting a festival. The people were caught with eagerness to witness the festival. The things collected for conducting the ceremony are described in this context.

The second part begins with the depiction of people coming to the city to take part in the festival and the tumult raised by them. Then the ceremony begins. The rustic people's childish reactions on coming across the different sights of the city are described with a humorous touch. The arrival of the Brahmins desirous of partaking sumptuous feasts and the heap of eatables are described in clear language. The mountain-like heaps of white rice, the poet observes, raises the suspicion whether the King was going to be weighed with pearls.

The feast of Brahmins and the hurry-burry in connection with the festival become fit subjects for the deft pen of the poet

The king gets ready to perform all the preliminary rituals. First he accepts a preceptor. He observes the vows for the ritual, which gives his face an added glory. He salutes all the deities. On the day appointed for the ceremony the King enters the hall where the balance was placed and where oblations into fire with the recital of mantrās have been made. Having saluted the preceptor, elders and relatives the King gets into the scale to be weighed. Then conches are blown, drums beaten and there arises the sound of "hail, hail." Gifts are distributed profusely among Brahmins. The work ends with the benediction that the King Viṣākha may rule over the earth for a long time.

Assessing the work as a whole, Ulloor has remarked that the work does not rise to the standard set by Kerala Varma. That such an observation has a tinge of prejudice is undoubted because we have already noted that there is some confusion in the mind of Ulloor about the identity of the work and that all the passages quoted by Ulloor as from Viśākhatulābhāraprabandha are really from Tulābhāraśataka. Therefore we have to presume that in his eagerness to place his patron above the young budding poet, ie, A. R., he has unwittingly criticised him.

Besides considering the young age of A. R. one can say that he can be proud of his composition. He is gifted with in-

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born poetic talents. As a student of Fourth Form he wrote an essay on the dictum,—'An honest man is the noblest work of God' -and got the cash award of sixty rupees from Viśākham Tirunal. It is difficult to believe that the Tulābhāraprabandha is the creation of a young budding poet, because it displays the eloquence of a mature and scholarly person. The author has been able to emulate without effort the dictions of Kādambari and Harṣacarita. The diction, the mode of presentation, the mastery over the vocabulary, the apt application of figures of sound and sense and the graphic descriptions make the work very attractive. As an illustration a verse describing the city of Trivandrum may be quoted:

श्रीमत्केरलमण्डलोज्ज्वलशिरोऽलङ्कारलीलाकरमं
श्रीवञ्चिक्षितिपालमूलनगरं श्रीकान्तसंसेवितम् ।
श्यानन्दूरमहो! पुरन्दरपुरी सम्मोदमप्यावहत्
स्यानन्दूरमनिन्दितं पुरवरं जागर्ति सर्वार्त्तिहृत् ।। I. 2

Comparison brought out with the aid of śḷēsa (double meaning) is a peculiarity of Sanskrit ākhyāyikās. A.R. also has skilfully made use of this figure. For example:

उल्लासयन्ती नगरान्तराल–
मुन्निद्रयन्ती कविचित्तपद्मम् ।
उन्मीलयन्ती सुमनः प्रपञ्च–
मुद्घाटयन्ती क्षितिभृन्महत्वम् ।। I· 22

खरादि विविधस्पर्शा
अनन्तस्थानभासुराः ।
ऊष्मसंयोगमहिता
व्यञ्जनौघा विरेजिरे ।। II. 22

can be quoted. To bring out the extra-ordinary qualities possessed by an object under description, of course with exaggeration, the poets often make use of the figure Ullēkha wherein an object is conceived of in different ways by different persons or by one and the same person. For example the following from the description of the city of Trivandrum can be quoted:

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महाकुलीनः स्वकुलक्रमाप्ते
सिंहासने सिंहसमो महीन्द्रः
प्रीतिस्सतां चेतसि चेतरेषां
भीतिश्च तेनुर्युगपत्पदं किम् ।। I. 10

यच्च किल नगरवरं नानादेशागतैर्विद्वज्जनविशिष्टामिति विद्यार्थिभिर्वेशवनितानिषेवितामिति विटैः महाराजनिवासमहितामिति महद्भिः पाठशालापरोतमिति पिपठिषुभिः सततसन्निहितमाधवामिति सात्विकैः कौतुकायतनमिति कुतूहलिभिः न्यायशालानिवेश इति नीतिविशारदैश्च निरन्तरं निषेव्यते ।। I. 1

It is to be noted here that this does not exactly fit in with the accepted definition of the figure. Similar deft use of other figures also are there. Anyone reading the book can easily pick them out.

In the use of jingling alliteration also the poet displays a skill of no mean order. For example, take the passage beginning with

अञ्जसा च खञ्जननयनाचरणकञ्जरञ्जनमञ्जीरसञ्जातशिञ्जितातिमञ्जुगुञ्जदलिपुञ्जसमञ्जसकुञ्जमञ्जरीसमर्थितपार्थिवोपदापदार्थसार्थ चरितार्थितोपशल्यः सुमधुर मधु माधुरीभरोपरज्यदीपत्कपायरसोत्तालरसालसालसमुल्फुल्लपल्लवास्वाद समुत्सारित..... I. 5

There are many stanzas in which the beauty of a simile is enhanced by blending svabhāvokti with it. For example:-

तदा वितानाम्बरमाल्यभूषिताः
प्रतीक्षमाणा महितं महं मुहुः ।
लसद्वलीकाः परितोऽथशालिका
विरेजिरे वासकसज्जिका इव ।। I. 39

The apparent contradiction (virōdhābhāsa) brought out by the plurisignificance of word is another trait of the work. For example:-

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निर्व्यापारास्त्वरितमगमस्तस्करा मस्करित्वं
शान्तस्वान्ता अपि भव सुखे सस्पृहा संबभूवुः।
नीत्या नित्यं निखिलसुखदे श्रीविशाखक्षितीन्द्रे
वञ्चिक्षोणीमवति सुमहान् व्यत्ययस्सत्यमासीत् ॥ I. 11

The practice of reproducing the conversation of the people assembling to take part in a festival is a feature followed by the authors of campūs. The Viśakhatulābhāraprabandha also has followed the method. This adds to the flavour of the work.

Thus in the dexterous use of figures of sound and sense, admirable mastery of language, use of humour and the reflection of the state of a section of people the work has risen to a commendable standard.

The present edition of the work is based on a transcript No. T 1970 procured from the Palace Library.

I am thankful to Sri. Madhavan Unni retired Senior Research Officer for the valuable help he has rendered for the preparation of the text of the work. I thank Dr. T. Bhaskaran, Director of the Department, for his help and guidance.

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तुलाभारप्रबन्धः ।

आनन्दाननिशं दिशन् सुमनसां वृन्दाय मन्देतरां
शक्तिं शिष्टजनेष्टसाधनविधौ साधीयसीं संवहन् ।
भूयाद्भूरिशिलासहस्रविलसत्क्रौञ्चाद्रिवेधक्रियां
सम्यङ्निर्वहणाप्तकीर्तिमहितः श्रीमान् विशाखः श्रियै ।। 1

श्रीमत्केरलमण्डलोज्ज्वलशिरोऽलङ्कारलीलाकरं
श्रीवञ्चिक्षितिपालमूलनगरं श्रीकान्तसंसेवितम् ।
स्यानन्दूरमहो ! पुरन्दरपुरीसम्मोदमत्यावहत्
स्यानन्दूरमनिन्दितं पुरवरं जागर्ति सर्वार्त्तिहृत् ।। 2

श्रीराम क्षितिपाल भक्तिमहिमप्रीतेन दैत्यान्तके–
नैतन्मण्डलपालनाय नियतं प्रत्यालयं प्रेषिताः ।
नूनं तत्करपाञ्चजन्यतनया इत्यादधाना भ्रमं
यस्मिन् सीमशिलाशिरस्सु लिखिता राजन्ति शङ्खव्रजाः।। 3

पौरस्त्यसीमाप्रवहत्स्वकीयपानीयपातिहृदिनी भुजेन ।
जामातुरावास इतीव मोदादालिङ्गनं यस्य करोति सिन्धुः।। 4

स्तम्भोपरि प्रतिनिवेशवशात्सुदूर–
लक्ष्यांशुभिः स्फटिकगोलकदीपिकाभिः ।
सन्ध्यासु तारकित पुष्करमत्सरात्किं
यत्रात्मभूषणविधिं कलयन्ति रथ्याः ।। 5

यस्मिन्नीपन्मलजलपतद्दीपजालानुबिंब–
व्याकीर्णान्तर्ज्जलपरिसरः पद्मतीर्थस्तटाकः ।
स्वैरं तीरे जपरतधियां योगिनां शातकुम्भ–
स्तम्भव्रातैः कृतवृतिरिति भ्रान्तिमन्तर्विधत्ते ।। 6

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यस्मिन् वञ्चिक्षितीन्द्रप्रचुरवितरणप्रौढिमाकर्ण्य लोकात्
स्वात्माप्येतेन काले निखिलधनलयादर्थिसात्कारमेति ।
निश्चित्य क्षुद्रकायो दितितनयरिपुस्वत्वलाभाय वेगा–
त्संप्राप्तः स्वर्णशैलःकिल लसति सुरेशालये सध्वजेन्द्रः ।। 7

निखिलभुवननाथे नीरजाक्षे विसृज्य
स्वनिलयमधिवासं यत्र कर्तुं प्रवृत्ते ।
उपरिभुवनषट्कं तन्निषेवार्थमाप्तं
परिणतमनणीयो गोपुरत्वेन नूनम् ।। 8

यच्च किल नगरवरं नानादेशागतैर्विद्वज्जनविशिष्टमिति विद्यार्थि–भिर्वेशवनितानिषेवितमिति विटैः महाराजनिवासमहितमिति महद्भिः पाठशाला परीतमिति पिपठिषुभिः, सततसन्निहितमाधवमिति सात्त्विकैः कौतुकायतनमिति कुतूहलिभिः न्यायशालानिवेश इति नीतिविशारदैश्च निरन्तरं निषेव्यते । 1

एतत्तन्नगरमवाप्य दीप्तकान्ति–
र्नीतिज्ञो निजसचिवैस्सहावनीं स्वाम् ।
साम्राज्यश्रियमनपायिनीमवाप्तः
सम्मोदादवति विशाखरामराजः ।। 9

महाकुलीनः स्वकुलक्रमाप्ते
सिंहासने सिंहसमो महीन्द्रः ।
प्रीतिस्सतां चेतसि चेतरेषां
भीतिश्च तेनुर्युगपत्पदं किम् ।। 10

निर्व्यापारास्त्वरितमगमस्तस्करा मस्करित्वं
शान्तस्वान्ता अपि भवसुखे सस्पृहाः संबभूवुः ।
नीत्या नित्यं निखिलसुखदे श्रीविशाखक्षितीन्द्रे
वञ्चिक्षोणीमवति सुमहान् व्यत्ययस्सत्यमासीत् ।। 11

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किं बहुना

स्यानन्दूरपुरस्पर्धि स्यानन्दूरपुरं भुवि ।
श्रीविशाखसमो भूपः श्रीविशाखमहीश्वरः ।। 12

प्रतीक्षमाणोऽवसरं चिराय
चिन्तेयमेकान्तनिषेदुषोऽस्य ।
लक्ष्मीपतिः स्वैरविलासरङ्गे
लेभे कदाप्यन्तरमन्तरङ्गे ।। 13

अहो बतातिमहती बहुसङ्कट च महीपालना नाम । कतिपयपुत्र-कलत्रमित्रदायादप्रभृति समुदायात्मकस्य पञ्चपजनघटितस्यापि भरणं कुटुम्बस्य महाक्लेश इति बहुशो विलपन्ति गृहमेधिनः।

एवं स्थिते कथमवतरतु नाम स्मृतिपथमपि निखिलभुवननिवासि नानाजनकदम्बैः कुटुम्बशालिनां राज्ञां कृत्यगरिमा । लोके तावत्कस्यचि-त्पुरुषस्य पर्यवस्यति परानुसरणवलेशोऽप्यनुवर्तनेन यस्य कस्यचिन्निज-स्वामिनः-

पृथ्वीपतिनां तु प्रत्युत सदानुवर्ननीयास्सादरमनुरञ्जनीयाश्च निजा एव प्रजाः ।

किंच एवं निखिलनिजसुखसन्ततिमप्यनादृत्य नित्यमाराध्यमाना अपि प्रायेण प्रणयपराङ्मुखाः पुरोभागिनश्च किल जनाः।

किंन ते दशाननपिशाचनिष्कासनतन्त्रमहामान्त्रिकवरे महारथे दाशरथावप्यशङ्कन्त वैशसाङ्कुरम्। कथं नाम मादृशेषु मन्थरायतां रन्ध्र-गवेषणैकपरायणा दृष्टिरेषाम् । को वा जानाति राजानमृते राज्ञामत्युन्नतं कृत्यगौरवम् । अथवा भगवच्चरणारविन्दविन्यस्तसमस्तभराणां कृतो वास्माकमवकाश एवैतादृशाशङ्कानां। तथा च तत्प्रसादादनवरतमनुबध्नी-याद्भावुकमेवास्माकम्। तत्सम्पादनार्थं च तीर्थाटनादीनि सम्यगनुष्ठितानि कर्मजातानि परिपोषयामि, पूर्वाचाराणामनुपालनेन कुलदैवतं धर्ममपि । II

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इतिप्रवृत्ते मुहुरस्य चित्ते
चिन्तासमुद्रे स्वयमाविरासीत् ।
तरङ्गभङ्गागमनक्रमेण
तदा तुलाभारविधेर्विधित्सा ।। 14

सत्वरमेवामात्यं समस्तकृत्यनित्यजागरूकं निर्जरगुरोरपि नीति-शिक्षणविचक्षणं निखिलगुणगणविलासारामं रामवैष्णवमाहूय एवमाज्ञापयामास वासवो वसुधायाः । III

भवतामिदं विदितमेव तर्कये
ननु मामकीनकुललब्धजन्मभिः ।
अवनीश्वरैरखिलधर्मकर्मठैः
क्रियते तुलापुरुषदानमुत्तमम् ।। 15

तदकुर्वतो हृदयमेतु निर्वृतिं
कथमद्य वज्रिचधरणीपतेर्मम ।
अकृतेषु नाम करणीयवस्तुषु
स्वयमेव चिन्तय कृतार्थता कुतः ।। 16

वितथोऽद्य सेतुसुरनिम्नगास्नवः
कलये ममावितरतस्तुलानरम् ।
बहु वाजपेययजनं द्विजन्मनः
परिमुक्तसान्ध्यविधिसन्ततेरिव ।। 17

तदवश्यमाशु करणीय एव सः
श्रुतिचोदितः क्रतुरतीव पावनः ।
क्षमते न कालहरणं किलातुल-
श्रमसाधनोऽयमपि कर्मभावुकम् ।। 18

तस्मादयं विधिरनन्तर एव शश्वत्
वैशाखमासि विहितो विधिवद्यथा स्यात् ।
व्यग्रस्तथार्हसितरां ननु संविधातु-
मित्यभ्युदीर्य विरराम स रामराजः ।। 19

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इत्थं पृथ्वीवलारिः पृथुविनयभरप्रह्वमौलावमात्ये
वाचा विन्यस्य सर्वामपि भरणधुरां मानुषोद्योगसाध्याम् ।
भक्त्युद्रेकप्रकामप्रवणनिजशिराश्शौरिपादारविन्दे
दैवायत्तां हृदा च प्रमुदितहृदयः कृत्यशेषानकार्षीत् ।। 20

अमात्योऽपि

महीमहेन्द्रस्य मुखारविन्दा-
न्निष्यन्दिनो वर्णमरन्दबिन्दून् ।
पीयूषपायं परिपीय भूय-
श्चित्ते विनिश्चित्य जगाम कृत्यम् ।। 21

ततश्च नरपतिशासनं शिरसि माल्यमिव शेखरयता सचिवप्रवरेण प्रचोदितेषु तत्तत्कार्यसम्पादनार्थमितस्ततश्चञ्चूर्यमाणेषु कर्मसचिवेषु ।

IV

उल्लासयन्ती नगरान्तराल-
मुन्निद्रयन्ती कविचित्तपद्मम् ।
उन्मीलयन्ती सुमनः प्रपञ्च-
मुद्घाटयन्ती क्षितिभृन्महत्वम् ।। 22

उत्कण्ठयन्ती द्विजलोकमुच्चै-
रुच्चावचा सा पुर उत्पतन्ती ।
उदेष्यदुद्दाम महोष्णरश्मे-
रुषः श्रियं साधु बभार वार्ता ।। 23

अञ्जसा च खञ्जननयनाचरणकञ्जरञ्जनमञ्जीरसञ्जातशिञ्जितातिमञ्जु गुञ्जदलिपुञ्ज समञ्जसकुञ्जमञ्जरीसमर्थितपार्थिवोपदा पदार्थसार्थचरितार्थितोपशल्यः सुमधुर मधु माधुरीभरोपरज्यदीषत्कषायरसोत्तालरसालसालसमुत्फुल्लपल्लवास्वादससुत्सारित कण्ठकौण्ठयकलकण्ठवन्दिवृन्दविहितविविधस्तवस्तोमनिनादमेदुरितपुरोभागः, अभिनवविलसदमलगाङ्गयशकलोपमेयहसितचाम्पेय कुसुम पाथेय समुपयुक्तस्वापतेय परिपूरित बहुकोशजातसमेथितश्रीः, हिमसमयविगम स्वच्छसमुद्गच्छदतुच्छकान्तिशिशिरच्छविच्छलसितच्छ त्रनिर्गच्छदच्छाच्छतर-

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छायाच्छविच्छुरितप्रच्छाहितनिखिलतेजोऽन्तरः, प्रमुदिताशोकमुख निज-परिवारपरीतपार्श्वः, क्वचिदपि कदाचिदपि निरर्गलमार्गं मलयानिलनामानमात्मनः पुष्यरथमारुह्य निखिलार्णवमेखलाविस्तीर्णमर्णवमत्यवतीर्णमभ्यर्णगतोत्सवोदन्तं कर्णाकर्णिकयाऽऽकर्ण्य तूर्णमेव निर्वर्णनेन पूर्णयितुकाम इव समुदीर्णकौतूहलममन्दानन्दतुन्दिलो मन्दं मन्दमवततार नगराभ्यन्तरमनन्तवैभवरतिकान्तवोरसामन्तो वसन्तः । V

अथ मधुरमधूलोमञ्जुलाशान्तरालैः
अनुवनमनिमीलन्मल्लिकाबालवल्ली ।
धृतनटनविलासैर्वासरेराविरासे 24

.....

लोकावलोकनकुतूहलतुन्दिलो यः
स्वैरं चचार वसुधामखिलामखिन्नः ।
सोऽयं तुषारपथिकः पथि कोकिलौघ-
मालोकयन्निव वृते स्वनिकेतनाय ।। 25

दिशि दिशि विसृजन्ती भृङ्गमालाकटाक्षा-
नमलकमलहासा कोकिलालापरम्या।
शिशिरविगमलक्ष्मीस्तत्क्षणेनैव तेने
मदनकदनदूनं मानसं मानवानाम ।। 26

अनुपतन्मधु पालिगलोद्गलत्
कलकलारवमेलनभञ्जुलः ।
परिमलः परमामकरोन्मुदं
समुचितं सुरभौ स्वयमागते ।। 27

मालेयगन्धोद्वहनश्रमात्किम्
मन्दायमानो मधुमातरिश्वा ।
कुञ्जेषु कूजत्पिककोमलेषु
विश्रम्य विश्रम्य समाजगाम ।। 28

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आदधे समधिकां चमत्कृतिं
मञ्जुले रसिकलोकरञ्जके ।
दोषवर्जितपदार्थसार्थके
भासुरेऽपि कविकल्पितध्वनिः ।। 29

तत्रेष्टशिष्यपरपुष्टमुखोपदिष्ट-
वर्त्मा चिरन्तरसुहृद्विहितातिथेयः ।
सोऽयं मधुर्नगरकान्तिदिदृक्षयेव
स्वैरं चचार मलयानिलदत्तहस्तः ।। 30

प्रत्यासन्नमहोत्सवस्य विधिवत्
सम्पादनायोद्यता
भृत्यास्ते मधुमारुतेन नियतं
नालोकिता भूपतेः।
आदिष्टो निजशासनस्थितिमुषा-
हर्तुं त्रिलोकीपते-
र्मारस्यानुचरोऽन्यथा कथमयं
मन्दोऽभविष्यत्तथा ।। 31

एवं क्रमेण समेधितमदनवेदनाप्रमाणे विजृम्भमाणे मधुमासे प्रत्यासीदति च शनैः शनैरवनीवलारितुल्याभारोत्सवे चिरविरहविज्वलप्रमदाजनप्रतिदिनप्रतीक्ष्यमाणप्रत्यागमनदिनानां पथिकलोकानां महोत्सवावलोकनकुतूहलाकुलितचेतसां पुरौकसामपि हृदयेषु समाँशमंशित इव रराज रण-रणिकाख्यो विकारः ।। VI

प्रकटचटच्चटधावप्रचुरा
प्रपदीननिष्प्रवाणि पटाः ।
आलक्षिपताध्यक्षाः
शालानिर्मापणोद्यतास्सद्यः ।। 32

इहार्थशाला इह भुक्तिशाला
इतीरयन्तो भृतकम्पितास्ते ।
प्रदक्षिणप्रक्रमणं वितेनुर-
निच्छवोऽप्यच्युतमन्दिरस्य ।। 33

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वेतण्डमत्र रदलग्नतरुप्रकाण्ड-
माहिण्डमानमतिचण्डरयं निरीक्ष्य ।
सस्मार विस्मितविरिञ्चविलोक्यमानां
नारायणो निजवराहविहारचेष्टाम् ।। 34

मुहुर्मुदाशेषसमाहृता सा
साधूपदेशैरुचितैः प्रक्लृप्ताः ।
अदीर्घसूत्रोत्तमसूत्रकार-
कृतिर्विरेजे बहुधा तुलार्था ।। 35

अम्बुजाक्षालयासन्नमवनीतलमञ्जसा ।
अनेकशालिकाकीर्णमसूर्यपश्यमाबभौ ।। 36

तत्रोत्सवार्थैर्भरितां पदार्थैः
शालां विशालामवलोक्य लोकः ।
तत्संज्ञितस्याभवदापणस्य
नूनं स्थलव्यत्यय इत्यमंस्त ।। 37

तदा वितानाम्बरमाल्यभूषिताः
प्रतीक्षमाणामहितं महं मुहुः ।
लसद्वलीकाः परितोऽथ शालिकाः
विरेजिरे वासकसज्जिका इव ।। 38

प्रथितविभवः पृथ्व्यां प्रत्याससाद यथा यथा
मह इह महीजानेर्माहाकुलस्य तथा तथा ।
अहमहमिका कृत्ये कृत्ये नृणामधिकारिणां
कुतुकलहरी लोकस्यापि क्रमादुपचिक्यतुः ।। 39

इति श्रीविशाखतुलाभारप्रबन्धे
पूर्वभागः ।।

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अथ धरणीसुरेन्द्रा वर्णितं किवदन्त्यां
मधुरममुमुदन्तं तूर्णमाकर्णयन्तः ।
सरणिमनुसरन्तस्स्वां धनायोपदिष्टा
पुरमिदमुपयान्ति स्माशनायासहायाः ।। 1

हुंकारैः शिबिकाभृतां प्रतिमुहु-
स्सोच्छ्वासमाम्रेडितै-
र्लोकानां गलहस्तयन्निव बलात्
पाप्मानमल्पेतरम् ।
कान्तिं कामपि बिभ्रदद्भुततप-
स्संभारसंभावितां
सम्प्राप्तो वसुधसुधाशनजनो
माहाकुलीनः पुनः ।। 2

तदनु महोत्सवावलोकनकुतूहलसमाक्रान्तस्वान्ततया सत्वरसमागमत्वरैर्निजसृष्टिपाटवं प्रकटयितुकामेन कमलयोनिनैकत्र पुञ्जीकृतैरिव नानाजनपदनिवासिविविधजनसमुदायैस्सुमुदितैस्समावृते स्यानन्दूरनगरे क्वचित् "कियद्दूरान्तरितमितः कौतुकायतनं, का वा तद्गामिनी सरणिः अद्यैवाभिलषामोऽस्माकं तत्रत्य विविधविस्मयनीयवस्तुसामग्रीसमालोकनेन सम्पादयितुमक्षिसाफल्यम्" इत्याद्यत्यादरेण जनदर्शनमनुयुञ्जानैरर्भककुलैः, एकत्र "कस्मिन्देशे प्रतिष्ठितः सविटलोकतापसतपस्समाधितपोवनायितः शशिवदनाजनचरणनलिनविन्यासधन्यसीमावेशवाटः, कुत्र च लभ्यन्ते शंभल्यः पीठमर्दकाश्चे" ति गवेषणपरायणैस्तरुणगणैः अन्यत्र "हन्त कष्टं विनष्टो ममावष्टम्भयष्टिः कथमद्य गच्छाम्यच्युतालयमाराधयितुं भगवन्तमनन्तशायिनमि" त्यादि विविधविलापवाचालैरितस्ततश्चलद्भिरस्थितचरणैः स्थविरनिकरैः, परत्र "क इदानीं सभाध्यक्षो भवितुमर्हति कीदृशो वा भवेत् सम्भावनाक्रमः" इति समाजगमनात्पूर्वमेव निभृतमन्योन्यं विवदमानैरन्तर्वाणिभिः, इतरत्र असकृन्निवेदितोत्सवावसानदिनैरपि "कति वासरस्थायी महोत्सवः उत मासपर्यवसायी आहोस्विद्वत्सरपर्यवसायी" इति प्रतिमुहुः पृच्छद्भिरुदरंभरिभिः "अपरत्र किं सुवर्णमेव वितीर्यते उत कलधौतमपि किमस्ति प्रतिदिनं

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।तग्रहः" इति ज्ञातुमतिश्रद्धालुभिर्गृहीतधनुभिश्च प्रतिरथ्यमुत्थाप्यमानो दिगन्तदन्तिवरश्रवणोदरविदारणविचक्षणस्तत्क्षणमुच्चैरुच्चचार कश्चन महान् कोलाहलः । प्रावर्तत च त्वरितमेव समस्तलोकोत्कलिका बला कृष्ट इव विष्टपत्रितयाभीष्टसम्पादनपारिजातमहीरुहो महोत्सवः ।। 1

प्रक्रान्तेऽथ महोत्सवे प्रतिमुहुः
प्रत्यग्रजाग्रत्स्वपि
स्वान्तोन्मेषमहौषधेषु बहुषु
श्राव्येषु दृश्येषु च ।
चक्रे पौरजनस्य चेतसि तदा
सर्वोत्तरं कौतुकं
ग्रामेभ्योऽभिनवं समागतवता-
मज्ञानजं चापलम् ।। 3

वाचालं गलकिङ्किणीकलकलै-
रुष्णो प्रदीपज्वलत्
पार्श्वे सञ्चरमाणमन्धतमसै-
नोरन्ध्रया रथ्यया ।
दृष्ट्वैकं शकटं तदा "बत समे-
त्याधूर्णयन्नक्षिणी
घण्डाकर्णपिशाचरा"डिति भिया
चुक्रोश भीरुर्नरः ।। 4

पाञ्चालिकां सकलकालनिवेदनार्था
सङ्घट्टनाय मुहुरत्र विदारितायाम् ।
आलोकयन्नथ परः "क्षुधितोऽद्य हन्त
प्रासादपाल" इति कारुणिकश्शुशोच ।। 5

सर्वमितं नृपगृहप्रतिहारपाल-
मालोकयन्नतिकुतूहलवानथान्यः ।

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"भद्र त्वया कथममुत्र तनुत्रमध्ये
ब्रूहि प्रविष्ट"मिति विस्मयवानवादीत् ।। 6

वेलाविज्ञापनाय क्षितिपतिसदन-
द्वारपालैरभीक्ष्णं
घण्टानां घट्टितानां घणघणरणितं
तत्र तारं निशम्य ।
गण्यन्ते किं न्वमीभिर्नरपतिचरिता-
स्ते मुहूर्ते मुहूर्ते
धर्मा" इत्यन्वयुङ्क्त स्वसखमुपगतं
कश्चिदन्यो विपश्चित् ।। 7

तदानीं किलावनीसुरसमाजैस्समागतैस्तत्र चिरकालोपचीयमानमु-ग्रतरदुर्गतभावावग्रहग्रस्ततया प्रतिदिनसमेधमानभीष्मोष्मदुष्प्रधर्षमखिल-धस्मरं तत्क्षण एवाशुशुक्षणिमौदर्यं निर्वापयितुमनवरतधारेण पायसरसा-सारेणाकाङ्क्षमाणैः प्रभातप्रायायामेव विभावर्यामवबुद्धय निर्वर्त्य च सत्वरमेव प्रात्यूषिकनित्यकृत्यसन्तति समासादितसादरनरलोकपुरन्दरा-धिकारिजनपरिपूरितपरिसरा पद्मिनीव पयस्सूपशोभिता प्रभातवेलेव द्विजचक्राह्लादिनी विभाकरमण्डललक्ष्मीरिव विलसत्परिवेषका पूर्णिमेव सकलकलद्विजराजविराजिता अद्रितटीव शर्कराराशिरमणीया शिव-भक्तबाहुयष्टिरिव अतिगुरु च रुद्राक्षोत्तमबीजपुञ्जेन रञ्जिता मन्दा-किनीव धवलशोभना दिवि देदीप्यमाना राजसभेव सदा मोदकरसभाजन-भासिता वालुकापरिलसितोपशल्यापि न वालुकाकीर्णाभ्यर्णभूमिर्भुक्ति-शाला । II

त्रिलोकीविख्यातैर्मुहुरशनसंभारविभवैः
श्रुतैरेते शश्वद्विहितनवकर्णामृतरसाः ।
रसज्ञायाः पूर्वं नयनयुगपिप्रीणयिषया
किमु भ्रेमुर्विप्रास्तदनु परितो भुक्तिसदनम् ।। 8

सम्यग्विनीतैरवनोमधोन-
स्सम्मानितास्ते पुरुषैर्विचेरुः ।

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पुरस्फुरज्जेमनदर्शनोत्थ-
जिह्वाजलक्षालितवक्त्रगर्माः ।। 9

तेषां सुधाकिरणशेखरशैलशृंग-
भङ्गो मलिम्लुचरुचिः पुरतोऽन्नराशिः ।
शङ्काङ्कुरं हृदि तदांकुरयांचकार
किन्तोलनं नरपतेरिह मुक्तयेति ।। 10

श्रीमन्तः क्षणमास्यतामिह जवात्
सर्वेऽपि दर्वीकराः
प्राप्तारः परिवेषका इति गिरं
भीतानमून् भूसुरान् ।
अध्यक्षास्समपेक्ष्य तत्र तरसा-
श्वस्तान्वितेनुः पुनः
का भीतिर्भवतां नरेन्द्रपुरुषे-
ष्वस्मासु जाग्रत्स्विति ।। 11

अचिरेण च ।

आसन्नजेमनासार-
पिशुनस्तनितायितः ।
कदलीदलविन्यास-
निस्वनस्तत्र शुश्रुवे ।। 12

तदनु विनयावनतकन्धरैर्वसुन्धरा पुरन्दराधिकारिभिस्सादरं निवेदिताशनावसरागमनेषु अहंपूर्विकयागत्य तत्र तत्र गृहीतासनेषु अचिरोपनीतमयातयाममृतसमानमोदनं अतिव्यसनितया "अर्हतोदमपहर्तुं कोऽपि न गृध्नुः" इति बुद्धयेव परिषेचनपानीयपरिखया परिवेष्टय कालविलम्बासह नत्वेऽपि आचारपरतन्त्रतया अपोशानविधानाय गृहीतचुलुकेषु भूसुरेषु सा भुक्तिशाला ।। III

पल्वलाय नलिनीदलावली-
केलिलोलकलहंसपालये ।

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ईषदुन्मिषितकुड्मलालये
प्रत्यगर्जदुषसार्जितश्रिये ।। 13

मोदान्मुहुर्मोदकभेदखादने
क्षोणीसुरैश्शष्कुलनिष्कुलाकृतौ ।
उड्डामरे लड्डुकपिण्डखण्डने
तैर्व्यापृतं पर्पटपाटनेऽपि च ।। 14

कैलासशैलगलितोपलजालतुल्यान्
हैयङ्गवीनकबलानसकृद्गिलद्भ्यः ।
आभीरचोरणचणःक्षणमम्बुजाक्षो-
ऽप्यभ्यर्णभाग्ध्रुवमसूयितवानमीभ्यः ।। 15

कलुषदूषितमाशु विशोधयन्
भुवनमेष महीदिविषद्गणः ।
ध्रुवमथोदधि चूषणमातनोत्
कलशयोनिमुनेर्विजिगीषया ।। 16

अहो महीयान्महदाश्रयस्य
दुरूह एव प्रथितः प्रभावः ।
यतोऽग्रतो जाग्रत एव शौरे-
र्नृपाश्रयान् कंसगणोऽत्र रेजे ।। 17

मध्ये मध्ये शर्करासैकताली-
माविभ्राणा तण्डुलस्थूलमुक्ता
पङ्क्तौ पङ्क्तौ पायसौघेन क्लृप्ता
शाखाजालैः प्रावहत्ताम्रपर्णी ।। 18

नागाग्रणो नव्यगुणप्रकाण्डै-
र्मोदेन मोचाफलमन्थदण्डैः ।
अवन्ध्यसारं परमाणुसिन्धुं
वसुन्धरा निर्जरसो ममन्थुः ।। 19

नूनं तदा तत्क्षणभुज्यमान-
नानाविधव्यञ्जनमेलनेन ।

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सजन्धि मध्ये द्विजगायकानां
गीतौ स्वराः प्रस्फुटतामवापुः ।। 20

अथोपकण्ठं गमितेऽप्यमीभि-
रलभ्यलंभावसुखं न भक्ते ।
कुक्षिभरीणां किल भोज्यजात-
मीदृक्षमुद्दीपयते बुभुक्षाम् ।। 21

मोदेन तेमनगणस्य गुणान् गृणत्सु
तत्राग्रजन्मसु मनांस्यभजद्गुणानाम् ।
विद्वत्सदस्सु विबुधैरभिवन्द्यमाने
काव्ये निजे कवयतामिव कोऽपि हर्षः ।। 22

अदतामतिमोदमोदनौघं
वदनेभ्यो वसुधासुधाशनानाम् ।
उदगादुपशाम्यतस्तदानीं
उदराग्नेरिव सीत्कृतिप्रणादः ।। 23

इत्येकत्र महीसुरोदरमहाम्भोराशिसम्पूरणे
बभ्राजे सुरसिन्धुविभ्रममरं विभ्रत्स भुक्त्युत्सवः ।
तावत्सूरिसदस्सुरेश्वरसभाशोभावती भारती
शैलूषीशुभरङ्गभङ्गिममनागङ्गीचकारान्यतः ।। 24

निश्शेषतोषितमनोषिनिषेव्यमाणा
सा वैदुषीकपिदृषत्परिषत्प्रहर्षम् ।
चक्रे चिरं चुलुकिताखिलशास्त्रसिन्धोः
श्रीमद्विशाखवसुधातलवासवस्य ।। 25

हन्त ! तदानीमवनीजाने-
र्भोजनशाले द्विजवाचाले ।
कर्मसमानं पुनरास्थाने
चित्रमिहाभूद्भयत्रापि ।। 26

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खरादि[1] विविधस्पर्शा
अनन्तस्थानभासुराः ।
ऊष्मसंयोगमहिता
व्यञ्जनौघा विरेजिरे ।। 27

भोजनाङ्कानुबन्धेऽपि[2] गुणो नाऽयाति हा कथम् ।
इत्थमक्षमया कश्चित्कथयामास कौतुकी ।। 28

पङ्क्ताविह[3] ब्रह्मपरायणायाम्
किं विस्मृतं व्यासविनिर्मितायाम् ।

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1 खरादीतिः– भुक्तिशालापक्षे खरादि विविधस्पर्शाः खरमृदुलादि नानाविध स्पर्शविशिष्टाः अनन्तस्थानभासुराः बहुषु स्थानभेदेषु प्रतिष्ठिताः ऊष्मसंयोगमहिताः उष्णत्व सम्बन्धात् स्वादवः व्यञ्जनौघाः तेमनजालानि विरेजिरे । सभापक्षे-खरातिखरमृदु घोषादि संज्ञक वर्गाक्षरसहिताः, न अनन्तस्थाः, अन्तस्थ-सहिताः अन्तस्था य, र, ल, वाः । ऊष्मभिः श, ष, स, हैः, संयोगैश्च महिताः व्यञ्जनानां हलां औघाः ।

2 "भोजनेति"– भुक्तिपक्षे–भोजनांकस्य भुक्तिचिह्नस्य गुण मासूदः परिवेषक इति यावत् । पूर्वलब्धं सर्वमपि जेमनां–भुक्तम् । इच्छामि च पुनरपि भोक्तुम्, तत्कथम् । भोज्यमाहर्तुगतः परिवेषको विलम्बत इति कश्चिदक्षमी कुक्षिभरिश्चुक्रोशेति भावः ।। अन्यत्र भो हे जन ! अवज्ञा सूचिकेयं संबुद्धिः, अङ्कानुबन्धेऽपि ङकार ककार रुपयो व्याकरण प्रसिद्धयो रनुबन्धयोः इतोः अभावेऽपि गुणः परिभाषितः अदेङोरन्यतरः । किङ्ति चेत्येव हि गुणनिषेधः प्रकृते च तस्य नावकाशः । तत्कथं गुणाभावः इति भावः ।

3 पङ्क्ताविति ।। भुक्तिपक्षे ।। ब्रह्मात्राह्मणः, व्यासैः खण्डैः पदक्रमस्य चरणविन्यासस्य अध्यक्षः पौरोगवः । अस्यां पङ्क्तौ कथं परिवेष्टुं भवता विस्मृतमिति पौरोगवः कञ्चित् परिवेषकमपृच्छदिति भावः । अन्यत्र ब्रह्म वेदान्तप्रतिपाद्यं वस्तु । व्यासः पाराशरिः । पदक्रमयोः उपन्यसनं उपन्यासः, अध्यक्षः सभाध्यक्षः ।। 29

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पदक्रमोपन्यसनं त्वयेति
श्रुता तदाध्यक्षजनस्य वाणी ।। 29

द्राक्षादिपाकेन विनापि विद्वन्
सर्वं समीचीनमतः किमस्य ।
फलं वद स्वोक्तिगौरवेणे-
त्यपृच्छदेकस्सविधस्थमन्यम् ।। 30

नाद्रियतेऽन्नंभट्टः
कस्मादिति पृष्ठ ऊचेऽथ ।
हे न्यायज्ञा अस्मा-
दधिकबलानेवमानयामीति ।। 31

साहसिकत्वमहो ! ते
तत्र रसास्वाद भेद सद्भावे
ननु कथमापादयसौ गौरव
दोषं मुधेति सोऽप्यूचे ।। 32

इत्थं जनान् भिन्नरुचीन् स्वभावा-
दिच्छानुरूपैस्सुखयन् विनोदैः ।
विश्वंभराजम्भरिपोर्जजृम्भे
तावत्तुलादानमहोत्सवोऽयम् ।। 33

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4 अन्नमितिभट्टः कस्मादन्नं नाद्रियते इति पृष्टः कश्चिदूचेयथा । हे न्यायज्ञाः अहंअस्मादन्नात्–अन्नापेक्षयेत्यर्थः । दधि कबळानेवमानया-मीति । अन्यत्र अन्नंभट्टः तत्संज्ञितो नैयायिकः कथं नाद्रियते–कर्मणि लट् । भवतेति शेषः । अस्मात् न्यायज्ञात् अधिकबलान् अधिक बुद्धि-शक्तिशालिनः ।।

5 द्राक्षेति—भुक्तिपक्षे द्राक्षादि सर्वं पाकेन विनापि समीचीनम् । अन्यत्र द्राक्षादिपाकेन द्राक्षाक्षीरादि परिभाषित पाकेन विनापि सर्वं समीचीनम् । काव्ये सर्वं साधु ।। 31

6 साहसिकेति—एकत्र रसस्य मधुरादेरास्वादस्य च । अन्यत्र । रसास्वादस्य–शृङ्गारादि बोधस्य ।। रसगम्भीरिमा पाक इत्युक्तत्वात् ।।

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महाराजोऽपि तावदखिलागमपारदृश्वा वैश्वानर इव विकस्वर-कान्तिस्तत्क्षणारभ्यमाणमहोत्सवसम्पादित स्वस्वचित्तानुकूल तत्तन्मनो-विनोदनोपायोपलब्धि समधिक विकासीमानस नानाजन निरन्तरवितीर्यमाण बहुविधाशीराशि सम्पर्कसविशेष रमणीय राजलक्ष्मी समाश्लिष्यमाण सकलावयवसम्मान्यसम्यगादर स्नेह बहुमान पुरस्सरं सर्वान् अपि सम्बन्धिनस्समागतान् अर्हयित्वा यथार्हमितरानपि जनान् जनार्दनचरण पङ्केरुह पर्यन्तसमर्पित स्वान्तो यथाक्रममुपाक्रमत निर्वर्तयितुं सर्वमेव धर्मानुशासन समाम्नातं कर्मजातम् IV

अथावृणीतागमसारवेदय-
स्सदा सदाचारपर गुरं नृपः ।
स्वयं समुन्मूलयितुं तमः क्षमो-
प्युपेक्षते प्रातरनूरुमर्यमा ।। 34

दीनपालनमहाव्रते दृढे
दीक्षितोऽपि सततं स भूपतिः ।
अन्वतिष्ठदथ सुष्ठु निष्ठुरं
यज्ञदीक्षणविधिं विचक्षणः ।। 35

रोहिणीरमणकान्तिधोरणी-
रामणीयक तृणीकृतिक्षमम् ।
आप कामपि मुखं महीक्षितो
दीक्षितस्य सुषमामनोपमाम् ।। 36

आसक्तिमस्य कृषितन्त्रकलासु राज्ञो
विज्ञाय किन्तु स परेङ्गितवित्पुरोधाः ।
पात्रेषु तत्र कलधौतविनिर्मितेषु
बीजानि धान्यनवकस्य नवान्यवाप्सीत् ।। 37

ऋत्विग्भिरुत्तमगुणैस्तदनूपहूता
स्सप्तापि लोकजननीरिह सप्ततन्तौ
देवान् जनार्दनपिनाकि विनायकांश्च
भक्त्या ननाम नरपालकुलावतंसः ।। 38

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अनन्तरमनन्तरायमेवमुपक्रान्ते सप्ततन्तौ सन्तत सन्तन्यमानहवन-समर्पित सर्पिर्निष्पादित बहुलपरिमल परिपूरितदशदिशावकाशे सर्व-गीर्वाणघ्राणतर्पणे प्रसर्पति सकलकलिकलमषनिश्शेषपेषण समयसमासत्ति सूचक धूमकेतौ क्रतुधूमकेतु धूमे परितः प्रतिष्ठित महोन्नत केतन विततिलम्बित वातपोतानवरत चलित पताकानिकरांगुलीविलास संज्ञया यज्ञह-विरास्वादनाय समाह्वयति हरिहयप्रमुखां बर्हिर्मुखमण्डलीं तुलामण्डपे गभीरमधुरतरं मुखरित रोदोविवरं मुहुर्मुहुर्मूर्च्छति मङ्गलार्थमाध्माय-मानशङ्खनिध्वाने तत्तदमर्त्थ सार्वभौम सपर्या पर्याकुलचित्तेषु ऋत्विक् सत्तमेषु अन्तरान्तरासीन पटुपाठकजनारभ्यमाण पुराण पारायण निनाद विमिश्रितैः श्रुतिघोषैः श्रोत्रामृतं विकिरति श्रोत्रियकुले च भुवनत्रय दुखापमवाप किमपि कामिनीयकमतिमात्र पवित्रा सा सत्रशाला ।। V

उग्दातृगीतमिह सामसमन्ततोऽपि
श्रुत्वा बुधाविदधुरोक्षणमन्तरीक्षे ।
श्रीजानिकेतन निकेतनतामुपेत-
श्चैतन्य मेत्य डयते गरुडः किलेति ।। 39

इति मुदितमना मनीषियुक्तः
श्रुतिविहिताभिरतन्द्रितः क्रियाभिः ।
क्षितिपतिरतिवाहयाञ्चकार
क्षणमिव सप्त दिनानि दीनबन्धुः ।। 40

अज्ञातसीम्ना जगतान्त्रयाणा-
मामोदभूम्ना सममाजगाम ।
मेध्योभृशं मध्यम लोकपाल-
मौलेस्तुलारोहणवासरोऽपि 41

श्रीविशाखमहीपतिरपि प्रभातोन्मुखायां विभावर्यां रजनि जागर-णजातश्रमालसतयेव मलीमसवपुषि मन्दत्विषि शनैश्शनैरवतरति चरम-गिरिशिखरं शिशिरकरे प्रसभोद्घाटित कमलकोशसम्पुटसम्पादित सौरभ-सम्पत्संभाविते प्रचलति प्राभातिके प्रभञ्जनपोते तत इतः प्रकीर्णतार-कानिकराबकरमंवरचत्वरादचिरोदित्वरतरणिकिरणनिकुरुम्ब सम्मा-

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जनीमुखेनावमार्जयन्त्यां प्रभातलक्ष्म्यां महोत्सवनिर्वहणवैयग्र्यसमाकुल-नगरवासिजनकोलाहलमखिलहरिदन्तरघूर्णमानमाकर्ण्य कुतोऽयमित्यव-धारयितुं प्रथमप्रहितेनेव निजसुतेनारुणेनालंकृतपुरोभागे समारुरुक्षति साक्षादन्तरीक्षं क्रमेण कर्मसाक्षिणि साधुनिर्वर्तित स्नानसन्ध्योपासनमुखा-हर्मुखकृत्यः प्रतिनवनिर्मापिताखिलकनकाकल्पामोचनप्रकल्पितानल्पका-न्तिरागत्य दैत्यारिमन्दिरं प्रदक्षिणीकृत्य च पंकजेक्षणं प्रविवेशसविशेष विहितवितानविततिसमेधित सुषमं प्रदक्षिणप्रसारि होमधूममण्डल मण्डितं तुलामण्डपम् ।। VI

तत्राभ्यवन्दत पुरोधसमध्वरान्ते
गोत्रापतिः स्थविरबन्धुजनञ्च भक्त्या ।
वृन्दारकारिविजये विबुधर्षिवृन्द-
मिन्द्रं च वामनतनुस्स पुरेव शौरिः ।। 42

कुतुकाकुलचेतसां जनाना-
मतुलामोदझरोनिमज्जनाय ।
स तुलामचलां बलारिमौलिः
क्रतुपूतामधिरोहति स्म धीरः ।। 43

नेदुश्शंखास्तदानीं मृदुमृदु जुघूपु-
र्डिण्डिमाश्चण्डनादम्
तारं तूर्याः प्रणेदुर्जयजय निनदा-
श्चुक्षुभुस्सर्वदिक्षु ।
उच्चैरुच्चैरुरुच्शाटित निखिलरवं
मंगलोलूलुघोषाः ।
किं वा भूयोभिरुक्तैर्बधिरितभुवनः
कोऽपि कोलाहलोऽभूत् ।। 44

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भूयो भूयो भुवनमहितैर्भूरिभिर्भूरिभारै–
स्तूर्णं पूर्णं विदधति तुलासम्पुटं बन्धुवर्गे ।
वेदीमेतां निजदिशि तदा पालयन् दिक्पतीनाम् ।
मध्यस्थायी शिथिलित पृथु श्रीमदः श्रीद आसीत् ।। 45

पूज्यैस्तुलारोहण साहसिक्य–
संरम्भ एवं परिणंस्यतीति ।
जवेन जम्बूसरिदम्बुचुम्बि
जम्बालपिण्डोऽयमधः पपात ।। 46

क्षितिभृदऽवभृथे वितन्यमाने
प्रतिनवया व्यलसत् श्रिया कयापि ।
निजतनुकान्तिजितस्य हेमराशे–
रपहृतयेव तदास्यवर्णलक्ष्म्या ।। 47

तदानीमानन्दप्रसरजलधिप्लावितजने
समाप्तेऽस्मिन् सम्यङ्निखिल मखमुख्ये यजने ।
विशामीशस्यासीत् प्रमदलहरी कापि महती
मनस्साधूनां हि स्वकृतसुकृतैरेव रमते । 48

नृपालक बलाहकस्तदनु दीनतादूनित–
द्विजातिवरचातक प्रकरनूतनप्रीतये ।
कणत्कनकरूपिकानिकर रूपिकामादरा–
दुदारकरकावलीमकिरदाकरः श्रेयसाम् ।। 49

आरूढे तमसां निहन्तरि तुलां देवे तदा भास्वति
स्फीतां काञ्चनवृष्टिमाकलयता व्यस्मायि लोकेन यत् ।
जानीमो न निदानमत्र कमपि प्रीत्याकुलेनाऽथवा ।
देशोऽयं किल केरलाभिध इति प्रायो भवेद्विस्मृतम् ।। 50

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इति जगति जनानां हर्षपीयूषवर्षं
विदधदवनिपालः श्रीतुलाभारलक्ष्म्या ।
मुदितधरणिदेवश्रेणि विश्राणिताशी-
श्चिरमवतु विशाखो मेदिनीं मेदुरश्रीः ।। 51

इति श्रीविशाखतुलाभारप्रबन्धे उत्तरभागः ।

रचितो राजराजेन
चरणाम्बुजसेविना ।
श्रीविशाखतुलाभार-
प्रबन्धोऽयं मुदेऽस्तु वः ।।

।। शुभम ।।

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श्रीनारायणविजयो नाम

संस्कृतमहाकाव्यम्

डो. के. विजयन्

गुरुणा श्रीनारायणेन प्रचारितो धर्मः सर्वलोकसमादरणीयः सन् विराजते । सः स्वरूपतः सार्वलौकिकसौभ्रात्रसन्दायकः सर्वलोकानुग्राहकश्च भवति । तथापि केरलीयस्य अस्य मुनिपुङ्गवस्य सिद्धान्ताः उपदेशाश्च केरलाद् बहिः भारत एव सर्वत्र न प्रचारं गता इति दृश्यन्ते । का वा कथा समस्तस्यापि विश्वस्य ? अत एव महाकाव्यकारेण प्रोफसर् बालरामपणिक्कर् महोदयेन श्रीनारायणगुरोः पावनी महती कथा अखिललोकासेव्यत्वरूपेणास्मिन् काव्ये उपगुम्फिता ।

काव्येऽस्मिन् सार्धसहस्रश्लोकोद्ग्रथिता एकविंशतिसर्गाः सन्ति । तत्र प्रथमे सर्गे एकपञ्चाशच्छ्लोकैः गुरुपित्रोरास्थानभूतां पुण्यां स्यानन्दूरपुरीं, तस्या उपकण्ठे विराजमानं चेम्पलन्तीति विश्रुतं मनोहरं ग्रामरत्नं, तत्र विद्यमानं मणक्कल् इति प्रथितं देवालयं, तमुत्तरेण वर्तमानं वयल्वाराभिधा गुरुगेहं, तत्र समुद्भूतं गुरुतातं गुणवत्तरं भिषग्वरं कृष्णनामानं च अनतिविस्तृतया रीत्या विवृणोति काव्यकारः ।

द्वितीयः सर्गः श्रीनारायणगुरोर्जननं विद्याभ्यासं चाधिकृत्य प्रवर्तते । सर्गेऽस्मिन् चतुःपञ्चाशच्छ्लोकाः विद्यन्ते । सुमनोरमयोः शब्दार्थयोः चारुतरस्य सन्निवेशस्य निदर्शकोऽयं सर्गः । वयल्वारकुटुम्बिनी कुट्टियम्बा पञ्चपञ्चाशोत्तराष्टशताधिकसहस्रतमे क्रैस्तवाब्दे श्रावणमासि शततारानक्षत्रे सकलजनामोदकरं लोकस्थितिकर्तारं कुमारं प्रासूत । प्रसवकाले गर्भिण्याः शुश्रूषार्थं सूतिगृहे

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स्थिताः स्त्रियः शोभनैः महापुरुषलक्षणैः समन्वितं, सूर्यमिव तेजांसि प्रसारयन्तं, प्रसवकालसाधारणं शिशुसहजं क्रन्दनादिकमन्तरा शयानं, मन्दस्मितमनोहरमुखाम्बुजं बालं पुनः पुनरीक्षित्वा तस्यैश्वरं भावं गृहीतवत्य इव तं भक्तिपूर्वं ववन्दिरे—

सुलक्षणं सूर्यमिव ज्वलन्तं
सुशान्तमानन्दकरं कुमारम् ।
स्मेराननं तत्र समीक्ष्य भक्त्या
ववन्दिरे सूतिगृहस्थनार्यः ।।

वराङ्गरूपोपेतो युवा श्रीनारायणः सिंहसंहनन एवासीदिति चतुर्भिः श्लोकैः वर्ण्यते—

सुवर्णवर्णं सुविभक्तगात्र–
माजानुबाहुं विशदोन्नतासम् ।
विशालभालं कमलायताक्ष–
मुत्तुङ्गनासं सुमनोहरास्यम् ।।

कपोतशब्दं करुणाकटाक्षं
सुशान्तगम्भीरमनोज्ञभावम् ।
दयावधानाश्रितमन्दहासं
दीनानुकम्पातरलान्तरङ्गम् ।।

शुचिव्रतं साधुनिषेवमाणं
मिताशनं मौनधनातिलुब्धम् ।
यमादिसौहार्दनिबद्धचित्तं
शमादिसम्पादनमुख्यलक्ष्यम् ।।

विविक्तसेवानिरतं सदापि
विशिष्टकार्यान्तरबद्धचित्तम् ।
तारुण्यपूर्णं तरुणार्कभासं
दृष्ट्वा जनो विस्मयमापदेनम् ।।

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अलौकिकैः अत्युन्नतैः एभिर्गुणैरलङ्कृतं तं युवानं दृष्ट्वा जनाः अद्भुतपरतन्त्राः अभवन् ।

प्रव्रज्यापरपर्यायं सर्वसङ्गपरित्यागं प्रस्तौति चतुष्षष्टिश्लोकयुक्ते तृतीयसर्गे । गुरु प्रव्रज्यातः निवर्तयितुं प्रयतन्ते पिता माटदेशिकः अन्ये बन्धुजनाश्च । तल्लाभाय प्रेषितः पुरोहितपुत्रो नीलः पाठशालामन्दिर-स्यान्तर्भागे दक्षिणामूर्तिमिवालौकिकेन कान्तिपूरेण शोभमानं श्रीनारायण-गुरुमपश्यत् । पितुः सन्देशं श्रुत्वा गुरुः स्मितार्द्रवदन एव केवलं संवृत्तः । तादृशं स्मितं मौनं च दृष्टवा, प्रायः लज्जाशीलानां यूनां एष स्वभाव इति कृत्वा निसर्गतः विरक्तं तं विवाहसक्तं मन्वानो नीलः पितुरन्ति-कमयात् । सुतः परिणयोन्मुखो जात इति ज्ञात्वा परं मुदितमानसः पिता तां मनोरमां वार्तां मातुलाय श्रीकृष्णवैद्याय निवेदितवान् । अथ बन्धुभिः सह मुहूर्तं विधिवत् निश्चित्य सः मातुलः विवाहोत्सवसामग्रीं आशु सम्बभार । तस्मिन् काले केरलेषु प्रचलितं कञ्चिदाचारमनुसृत्य विवाहदिने गुरोर्बान्धवाः तस्य भगिनीं सपरिवारां पुरस्कृत्य वधूगृहम-गच्छन् । परित्यज्य सर्वं व्रजितुमवसरं प्रतीक्षमाणः गुरुः सर्वेषु विवाहानुबन्धिभिः श्रमैः तान्ततामुपगतेषु सत्सु शब्दमकुर्वन् मन्दमुत्थाय गृहं परित्यज्य स्वकुटुम्बस्य परदेवतालयं गत्वा ध्याननिरतः चिरमतिष्ठत्। अथ गुरुः देवालयपुरोभुवं प्राप्य मनसा इत्थं यात्रामन्त्रणं व्यधात्— "हे महेश्वरि, बान्धवाः मां गृहे बन्धुमिच्छन्ति । तदहं तानद्य त्यजामि । अधर्माभिहतान् तप्ताम्बुपायिनः लोकान् सेवितुमितो यामि । मामनु-मन्यस्व । मातरं पितरं मातुलं बान्धवांश्चाहमापृच्छे । यूयं मम चेष्टितं क्षमध्वम् ।" विशयलेशमन्तरा कृत्यं स्वकीयं विनिश्चित्य संयमी स गुरुः सत्वरमेव परिसरमतिक्रम्य ययौ ।

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मातुलोपदेशनाम्नि चतुर्थे सर्गे चतुःपञ्चाशच्छ्लोकाः सन्ति । तत्रागतं गुरुं कश्चन जनः मङ्गलवाद्यध्वनिपूरितपुराः भान्तः तत्र रम्यां

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शिबिकामारोप्य सतोषं समाययुः । अथ मुहूर्ते समायाते पाणिग्रहं कारयितुं पिता पुत्रं आह्वयत् । पितुः प्रवृत्तं मधुरं तदाह्वानम् आवृत्त-मपि उत्तररहितं सत् समस्तान् सम्भ्रान्तचित्तान् अकरोत् । ततः तत्र सर्वत्रापि वरं गुरुमन्वेष्टुं प्रवृत्ता जनाः प्रव्रजितं तं वनान्तर्भागे ददृशुः । अनुयातान् दूरे विनिवेशितान् विधाय मातुलः प्रेमाद्रचित्तः शीघ्रं तं प्राप्य गृहं प्रत्यागन्तुमर्थयामास । प्रशान्तो गुरुः मञ्जुलमन्दहासः सन एवमवदत्—"गुरो, ममापराधं क्षमस्व । कार्यान्तरतत्परोऽस्मि । अह-मिदानीमेवेतो देशानन्यान् द्रष्टुं गच्छामि । लोकस्थितिं सम्यगवेक्ष्य पश्चात् तपोभिः सर्वार्तिहन्तारं परिपूतमार्गं यावदवैमि ।" अथ स गुरुः अत्युज्ज्वलकान्तिपूरैः दिशः परिपूरयन् पूर्वाद्रिकूटान् सूर्य इव तान् विहाय जगाम ।

षोडशोत्तरशतैः श्लोकैः युक्तं भवति तीर्थयात्रा नाम पञ्चमः सर्गः। प्रव्रज्यानन्तरं श्रीनारायणगुरुः तीर्थाटनाय कृतमतिः सन् कन्याकुमारीति प्रसिद्धं तीर्थं प्राप । स तत्र पावने पुरातने मन्दिरे भगवतीम् आपन्निवा-रिणीं दुर्गां ध्यानप्रधानया प्रक्रियया उपासीनः कांश्चिद् दिवसान् अवसत्। ततः गुरुः हिमवतः तुङ्गे शृङ्गे विलसन्तं बदरीनाथमीश्वरम् अन्तः विभाव्य उदङ्मुखः सन् प्रतस्थे । व्रती सः मार्गे दृष्टस्य मरुत्वाख्यस्य शैलस्य रम्यामधित्यकां प्राप्य तत्रावसत् । कठोरातपेन क्लान्तं गुरोः शरीरं दृष्ट्वा नागराजः दयार्द्रचित्तः सन् गुरोः समीपमागत्य स्वभुजा-जालं विततं कुर्वन् गुरुमातपाद् अरक्षत् । (गुरुणैवेदं पश्चात् कथित-मिति श्रूयते ।) तत असौ विश्रुतं शुचीन्द्रं प्राप्य स्थाणुमूर्तिं उपस्थाप्य स्यानन्दूरपुरं ययौ । तत्र सः तपस्वी योगपथे यान्तं शान्तं षण्मुखसेविनं बालभट्टारकाख्यं ऋषिमैक्षत । जगत्तन्त्ररहस्यज्ञः सः ज्येष्ठः भ्राता इव तमग्रहीत् । उभौ तौ बालवने (तैक्काट्) वसन्तं आर्याख्यं मुनिसत्तमं द्रष्टुं गतौ । प्रीतो मुनिः तपसा सञ्चितं सर्वं, लोकानुग्रहपरेषु कर्मसु आत्मानं व्यापारयितुमुत्सुकाय गुरवे श्रीनारायणाय दातुं निश्चितवान्। अथ दिव्ये मुहूर्ते सम्प्राप्ते सः ऋषीश्वरः तस्मै ब्रह्मविद्यामुपादिशत् ।

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अथ गुरुः दिव्यानि केरलीयानि पुण्यस्थलानि देवमन्दिराणि च प्राप्य तत्र तत्र समुचितामुपासनां भक्तिपूर्वमकरोत् । ततः परमयं सह्याद्रिमुल्लङ्घ्य प्रयाणं कृतवान् । मधुराधिष्ठितां त्रिपुरेश्वरीं मीनाक्षीं मनोहरैः स्तोत्रपुष्पैः अपूजयत् । तत्र एव सुन्दरेश्वरसन्निधौ शतशः प्रणामं कृत्वा आत्मानं पूतमातन्वन् ततः विनिर्ययौ ।

श्रीनारायणगुरुः श्रीरङ्गं प्राप्य श्रीवत्साङ्कितवक्षसं श्रीपतिं प्रणिपत्य वेङ्कटाद्रिं जगाम । अनन्तशयनं लक्ष्मीवल्लभमैक्षत च । ततो निर्गतः पावनात्मा गुरुः पुण्यतीर्थं प्रयागाख्यमगच्छत् । तत्र गङ्गायमुना-सरस्वतीनां नदीनां संयोगे स्नात्वा सः गीतागुरोः मथुरापुरीं प्राप । गोवर्धनगिरिप्रान्तमन्दिरान्तःप्रतिष्ठितं गोविन्दं समुपासीनः सन चिरमवसत् । तदनन्तरं गुरुः सर्वाह्लादप्रदायिनीं गभीरां तीर्त्वा सनातनीं काशीं प्राप । भागीरथ्यां कृतस्नातः सन् परां मुदमाप च । गुरुसम्मुखात् निःसृता सुव्यक्ता मधुरोदारा च दैवी वाक् प्रोद्दान् तत्रत्यान् पण्डितान् भक्त्यादरसमन्वितान् चके । ततः गुरुः वनपुण्यभुवं बदरीं द्रष्टुं प्रतस्थे। बदर्याश्रमवासिभिः बहुमानितः श्रीनारायणगुरुः ततः निर्गच्छन् नगरा-न्नगरं जनपदाज्जनपदं ग्रामाद्ग्रामं च प्राप्तः क्रमेण भारतीयान् सर्वान् भूभागान् सन्दृश्य जनानामभिनन्दनीयं परिहरणीयं च चरितमखिलं यथावद् गृह्णन् स्वजन्मदेशं प्राप्तवान् ।

सुब्रह्मण्योपासनाप्रारम्भाख्ये षष्ठे सर्गे चतुःपञ्चाशच्छ्लोकाः विद्यन्ते । धर्मसंस्थापनाय कृतत्वरस्य श्रीनारायणगुरोः चिन्ताप्रकारः प्रथमं वर्णितः । जातिं मतमीश्वरञ्च पुरस्कृत्य प्रवृत्तं मात्सर्यं सर्वं परिहर्तुं शक्तिधरं कुमारं प्रसन्नं कृत्वा वरानिष्टानादातुमैच्छद् गुरुः । स्यानन्दूरपुरान्निर्गतः सः जनसङ्कुलाननेकान् ग्रामान् तां घृतमालि-काञ्च तीर्त्वा तपसोऽनुकूलं वृक्षलताभिरामं महावनमाप । तत्र गच्छन् सः वृक्षसमूहैः समावृतं किमपि गुहागृहं प्राप । तत्र आस्तृते दर्भकटे निपुण्णः सन् तपः कर्तुमारेभे ।

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त्रिषष्टिश्लोकैः गुरुणा कृतां सुब्रह्मण्योपासनां फलसिद्धिञ्च वर्णयति सप्तमे सर्गे। स्कन्देनानुगृहीतः गुरुः ससुज्ज्वलभावोऽभासत। अस्मिन् सर्गे न कुत्रापि रसोपनिषद्भूतस्यौचित्यस्य लङ्घनं कृतं दृश्यते। प्रत्यक्षीकृतस्य गुहस्योपदेशरूपेण गुरुणोपात्तं दर्शनं किञ्चिदत्रान्वितम्।

विश्वनाथप्रतिष्ठाख्ये अष्टमे सर्गे एकचत्वारिंशच्छ्लोकाः विद्यन्ते। गुहेनानुगृहीतः गुरुः स्वानुष्ठेयेषु निश्चितेषु कर्मसु बद्धमतिः जातः। तथापि वने वासं नात्यजत्। निकटवनगुहायां कोऽपि महात्मा योगी महति तपसि वर्तत इति वार्ता काचन स्रोतस्विनीव प्रावहत्। केचित्तं द्रष्टुमागताः। तान् मितै. ललितैर्वचोभिः बोधयुक्तान् कर्तुं सः ऐच्छत्। नराणां पतनं सकलं बुद्धिनाशादुपेतमिति गभीरं तत्त्वम् आलोक्य स जनानां ज्ञानविज्ञानवृद्धयै प्रथमं यत्नमकृत। नराणां शुद्धां भक्तिमुद्दीप्य तान् शिवसेवातत्परान् विधातुं मनोज्ञे घृतमालातीरे एकं मन्दिरं व्यतनुत। तदनु पवित्रे मुहूर्ते घृतमालायाः हृत्तलाद् एकं शिवलिङ्गमुद्धृत्य आस्थापयत्। दीर्घदृष्टिः स महात्मा मन्दिरस्य भित्तौ श्लोकमेवंविधं रचयित्वा लेखयति स्म—

जातिभेदं मतद्वेषं
चान्तरा निखिला जनाः।
सुभ्रातरोऽत्र वर्तन्तां
धर्मक्षेत्रेऽति पावने॥

अनन्तरं गुरोः शिष्यतां प्राप्ताः पण्डिताः तन्मन्दिरं निकषा कामपि पाठशालां संस्थाप्य जनानां ज्ञानवृद्धिं लक्षीकृत्य अध्यापनमकुर्वत।

अथ गुरुः लोकान् अनुजिघृक्षुः सन् रहसि घृतमालातीरमुत्सृज्य निर्गतवान्। सहजमलिनचित्ताः केचित् तं वादयुद्धे विजेतुमागताः। तान् गुरुः ललितैः पञ्चषैरेव वाक्यैरजयत्। क्रमेण जनाः गुरुवचनमनु जीवितं नेतुकामाः दिशि दिशि बद्धदीक्षाः बभूवुः। मद्यं विषं भवति,

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अतः मद्यविक्रयदानपानानि जना नाचरेयुः इति तेन घोषणा कृता । अनुपयमदशायां कन्यकानां कृते माङ्गल्यसूत्रबन्धनं नाम यः आचारः आसीत् तदा केरलेषु, सः त्याज्य इति तान् अवदत् । जन्तुहिंसापि तस्य नेष्टा आसीत् ।

केरलेषु तत्र तत्र सञ्चरन् गुरुः पुराणप्रसिद्धं पापनाशिनीतीर्थमनु वर्तमानं वर्कलाख्यं देशमाययौ । तत्रत्यस्य पावनस्य शिवगिरेः तटभूमौ शिष्यप्रमुखैः साकं कृतवसतिरभूच्च ।

अष्टषष्टिभिः श्लोकैर्युतं भवति नवमः सर्गः । शिवगिरिमठस्थापनं शारदाप्रतिष्ठा चात्र विषयः । शिवगिरिमधिष्ठितः गुरुः कमपि मठं संस्थाप्य शिष्यान् धर्मरहस्यानि ग्राहयन् स्थितः । एकदा गुरुः शिष्यान् एवमूचे—

अज्ञानमेकमेवात्र
नृणां दुःखस्य कारणम् ।
अज्ञाननाशनैकेन
दुःखहानिर्भविष्यति ।।

दारिद्र्यं रोगसम्प्राप्तिः
पारतन्त्र्यं तथैव च ।
पतितत्वादिकं सर्वं
दुःखमज्ञानजं दृढम् ।।

विद्यामभ्यस्य वर्धध्वं
विद्यैवोत्कर्षकारणम् ।
विद्याविहीनता नून-
मपकर्षकरी मता ।।

विना सङ्घटनां शक्ति—
विना शक्तिं समुज्जवलाम् ।

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जयो न स्यादतः सम्यग्
घटिता भवत द्रुतम् ।।

अथ जनान् तत्रानेतुं प्रबुद्धान् कर्तुं च कृतनिश्चयानां शिष्याणां प्रार्थनामनुसृत्य विद्याधिदेवतायाः शारदायाः प्रतिष्ठां कर्तुं ऐच्छद् गुरुः। अनन्तरं मेषे मासि मनोज्ञायां पूर्णिमायां तिथौ शुभे मुहूर्ते देव्याः प्रतिष्ठाकर्म निर्विघ्नं परिसमाप्तमभूत् ।

द्विजेन्द्रसंवादो नाम दशमः सर्गः श्रीनारायणगुरुणा एव रचितौ जातिलक्षणजातिनिर्णयग्रन्थावधिकृत्य निर्मितः । अत्र सप्तपञ्चाशच्छ्लोकाः विद्यन्ते । पुन्नश्शेरी श्रीनीलकण्ठशर्मेत्यभिधया प्रसिद्धः द्विजेन्द्रः गुरुं द्रष्टुकामः सन् शिवगिरिं प्रापत् । जातेः विभेदे श्रुतिसम्मते सति अभेदस्य वादे तु प्रमाणं नास्तीति पूर्वपक्षत्वेन सोऽकथयत् । प्रत्युत्तरत्वेन गुरुः एवमुवाच— "गोषु यथा गोत्वं जातिः, तथा नरेषु यन्नरत्वं सा जातिः । ब्राह्मणत्वादिः न जातिः । ये पुरुषा यासु मैथुनानि नियमेन कुर्वन्ति ते पुरुषाः स्त्रियश्च समानजातयः भवन्ति । ये तावत् सम्मिलिता नित्यमाहारविहारादिकं कुर्वन्ति तेऽप्येकजातय एव ।

सर्वोऽपि जन्तुः स्वयमेव हन्त
जानाति दृष्ट्वा सहजं स्वजातिम् ।
नरो नरं पृच्छति जातिमेतद्-
विलक्षणत्वं कृतकं हि बाढम् ।।

विप्रः श्रीनीलकण्ठः गुरोः मधुरं गभीरं च वचः श्रुत्वा विप्रतिपत्तिशून्योऽभवत् ।

एकाशीतिश्लोकैः युक्ते एकादशसर्गे कैश्चित् क्रैस्तवाचार्यैः सह गुरुसविधे प्रवृत्तः संवादो वर्णितः । क्रैस्तवाचार्या एवमवदन्— "भवान् धर्माधर्मयोर्विवेचनं सम्यक् कर्तुं प्रभवति । अतः क्रैस्तववैदिकधर्मयोः क्रैस्तवधर्म एव श्रेयानिति भवता ज्ञायत इति वयं विश्वसिमः । तादृशः

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भवान् क्रिस्तुधर्मं स्वीकृत्य क्रिस्तुधर्मप्रचारकाणामस्माकं नायको भवतु" इति । गुरुरवोचत्—

मतमित्युच्यते लोकै–
र्धर्माधर्मविवेचनम् ।
तत्कर्तृनामसहितं
बहुधा प्रस्थितं ततः ।

मतानामिह सर्वेषां
सार एको न संशयः ।
मतभेदमतिस्तस्मात्
त्यज्यतां दूरतो बुधैः ।।

अन्यान् स्वमतगान् कर्तुं
कृतो यत्नः कियानपि ।
बाढं परमतद्वेषो
महानर्थं करिष्यति ।।

लोकक्षेमं समुद्दिश्य
यतमाना भवादृशाः ।
लोकद्रोहकरं कर्म
मा कुर्वन्तु कदाचन ।।

द्वादशसर्गः आलुवानगरे चूर्णीतीर्थसन्निधौ स्थापितयोः अद्वैताश्रम-संस्कृतपाठशालयोः कथां विवृणोति । अष्टपञ्चाशच्छ्लोकैः विरचितोऽयं सर्गः काव्यसुषमायाः निदर्शकः सन् विराजते । शरत्कालस्य वर्णनया साकमारब्धोऽयं सर्गः आश्रमवर्णनायां पर्यवस्यति ।

श्रीनारायणगुरुणा रचितं आत्मोपदेशशतकनामकं ग्रन्थमाश्रित्य एकचत्वारिंशदधिकैकशतश्लोकैः आत्मोपदेशः क्रियते त्रयोदशेन सर्गेण ।

पण्डितमहापरिषदाख्यः चतुर्दशः सर्गः भारतेषु प्रथमं प्रवृत्तं सर्वमत-[illegible] प्रवृत्तः । मतभेदमुद्दिश्य दोषः न केवलं भारते

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किन्तु भूतले सर्वत्र सर्वसंहारको वर्तते । मतभेदबुद्धिजन्यस्य महतो विषस्य प्रत्यौषधत्वेन सर्वमतप्रचारकाणां विदुषामेकत्र मिलनाय प्रयत्नः क्रियता-मिति सः आदिशत् । सभा प्रवृत्ता च । सभायाः प्रमुखे द्वारे एवं लिखित-मासीत्—"इयं सभा तत्त्वं वेत्तुं तथा वेदयितुं च भवति, न वादाय वा विजयाय वा" इति ।

सहोदरसङ्घस्थापनं षट्चत्वारिंशच्छ्लोकयुक्तस्य पञ्चदशसर्गस्य विषयः । पण्डितपरिषदः समाप्तेरनन्तरं सर्वेषां भीतिकरं जातिरूप तमःसञ्चयं निहन्तुम् इच्छन् गुरुः समुचितानुपायान् प्रयोक्तुं बद्धश्रद्धः अभूत् । अत एव सहोदरसङ्घस्य रूपीकरणे अनुमतिमदात् । तस्य कार्यदर्शिपदे सहोदर इति पश्चात् प्रसिद्धः शिष्योत्तमः श्रीमान् अय्यप्प एव नियुक्तः ।

महाकवेः रवीन्द्रनाथस्य सन्दर्शनं वर्णितं षोडशे सर्गे एकोत्तरशतेन श्लोकैः । एकस्मिन् दिने गुरुं द्रष्टुं वङ्गदेशेषु जातः कवीश्वरः रवीन्द्रनाथ शिवगिरिमायातः । श्रीनारायणगुरोः शिष्याः महाकविं रवीन्द्रं विधिवत् सम्पूज्य मठं आनयन्त । मुनीन्द्रौ अन्योन्यसन्दर्शनसम्प्रहृष्टौ आस्ताम् । दर्शनानन्तरं कवीन्द्र एवमकथयत्—"भूमौ प्रमुखेषु राष्ट्रेषु सर्वेषु कृतस-ञ्चारोऽहं असाधारणमभौमं रूपं भावं च वहता योगिमुख्येन श्रीनाराय-णगुरुणा सममन्यं कमपि न द्रष्टवानस्मि ।"

सत्यग्रहसमर इति कृतनामधेये सप्तदशे सर्गे टि. के. माधवप्रमुखैः राष्ट्रनायकैः कृतं सत्यग्रहसमरमधिकृत्य एकषष्टिश्लोकैः आरचिता प्रौढा वर्णना उपलभ्यते । पुरा किल केरलेषु देवालयमभितः विद्यमानेन मार्गेण नीचजातित्वेन व्यवहृतानां जनानां गमनं निषिद्धमासीत् । केरलेषु वैक्कमिति प्रसिद्धे देशे देवमन्दिरसमीपस्थेन मार्गेण कश्चिदवर्णो गत इति स प्रहरैर्विवशः कृतः क्षेत्रपालैः सवर्णैर्हिन्दुमतानुयायिभिः । वृत्तान्त मिमं श्रुत्वा गुरुणा प्रेरितः माधवः गान्धिदेवेन महात्मना सह भाषणं कृत्वा तदनन्तरं वैक्कं गत्वा सत्यग्रहाख्यं धर्मयुद्धमारब्धवान् । स्वनि-

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देशमनुसृत्य प्रवर्तमानाः शिष्याः दुष्टप्रकृतिभिः जनैः राजकिङ्करैश्च पीड्यन्त इति श्रुत्वा गुरुः क्षिप्रं तं देशमगच्छत् । जनानां शाश्वतीं शान्तिमभिलषन् गुरुः प्रतिदिनं कृतेषु सम्मिलनेषु उपदेशैः जनानुद्-बोधयन तत्रावसत् ।

पञ्चदशाधिकशतश्लोकैः गान्धिदेवकृतं गुरुदर्शनमष्टादशसर्गे वर्णितम् । श्रीनारायणगुरुः संयमिनां अग्रेसरोऽपि समीपमागच्छन्तं महात्मानं गान्धिदेवं दृष्ट्वा तस्मिन्नादरवान् अभूत् । चरेष्वचरेषु सर्वेषु वस्तुषु भेदः साधारणः भवति, अतः मनुजेषु जतिभेदः युज्यत इत्यासीत् गान्धिदेवस्य आशयः । गुरुः शास्त्रीयया रीत्या जातिस्वभावं विशदयन् तं प्रबुद्धं चकार । सन्दर्शनस्यान्ते गान्धिदेवः एवमवदत् – "महात्मानं श्रीनारायणगुरुमहमद्य दृष्टवान् अस्मि। तदाशयान् गृहीतवांश्च भवामि। तदुभयं मे महच्चारितार्थ्यमजनयत् । द्रष्टव्यं दृष्टं, श्रोतव्यं श्रुतम् ।"

एकमतसिद्धान्तमधिकृत्य प्रवृत्ते एकोनविंशसर्गे चतुश्चत्वारिंशत्संख्याकाः श्लोकाः विद्यन्ते । श्रीमता सि. वि. कुञ्ञुरामेण पृष्टो गुरुः स्वाभिमतमेकमतसिद्धान्तमधिकृत्यैवमवदत्— "मतसंज्ञकाः मार्गाः यदि सनिष्कर्षं निरीक्ष्यन्ते तदा तेषां सार एक इति बोधो दृढमस्माकं स्यात् ।"

द्विचत्वारिंच्छ्लोकैः श्रीनारायणधर्मसङ्घस्थापनं वर्णयति विंशे सर्गे । स्वाशयान् यथावद् अवगन्तुं स्वेन प्रोक्तान् धर्मान् ग्लानिमन्तरा परिरक्षितुं प्रचारयितुं च सन्न्यस्ताः शिष्याः परं प्रभविष्यन्तीति निश्चित्य गुरुः श्रीनारायणधर्मसङ्घ इति कमपि सन्न्यासिसङ्घं रचयति स्म । सङ्घाधिपतेः पावने पदे स्वकीयं शिष्यप्रमुखं श्रीबोधानन्दं ससन्तोषमभिषिक्तवान् । अनन्तरं किं किं कर्तव्यमिति विशदयन्तीं कांचन निर्देशपत्रिकां रचयित्वा तस्मै प्रादात् ।

एकविंशः सर्गः सप्तषष्टिश्लोकैः गुरोः समाधिमधिकृत्य प्रवृत्तो भवति । समाधिवार्तां श्रुत्वा दुःखितानां जनानां सम्भूतः विलापप्रकारः

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प्रथमं वर्ण्यते । अल्पैरेव मुहूर्तैः शिवगिरिः जनानां प्रवाहेण सम्प्लावितो ऽभवत् । जनाः क्रमेण दुःखं नियम्य स्तोत्रैः दिगन्तरं शब्दमयं चक्रुः । अयमेव काव्यविषयसङ्ग्रहः ।

आपादतः काव्यमिदं भारतस्य भूतपूर्वां तथा वर्तमानां कथां दर्पणनिर्विशेषं प्रतिदर्शयति । अत्र वर्णिताः विषयाः सहृदयहृदयाह्लाद-कराः । आनुषङ्गिकतया परामृष्टान्यपि वस्तूनि मुख्यतया काव्यवस्तुनः पोषकत्वेनैवोपस्थितानीति दृश्यन्ते ।

काव्यस्यामुखभूतायां निवेदनायां विद्याभूषणः महोपाध्यायः वेङ्क-टरामशर्मामहोदयः स्थाने एवमभिप्रैति— "वाल्मीकिः मधुमयभणि-तोनां मार्गदर्शी । कवीश्वरो भदन्तः तत्रभवान् अश्वघोषः। कविकुलगुरु-र्भवति कालिदासः । तैर्महात्मभिः प्रकाशिते काव्यमार्गे कृतसञ्चारेण केनचन विदुषा रचितमिदं महाकाव्यमिति तदीय एकैकोऽपि श्लोकः समुद्घोषयति । ललितमधुरया रीत्या काव्यमिदमापादचूडमाश्लिष्टं वर्तते । संस्कृतभाषाभिज्ञानां व्युत्पित्सूनामपि महाकाव्यमिदं सुगममा-स्वाद्यञ्च।"

सत्यमिदं यत् श्रीनारायणविजयाख्यं काव्यं सुन्दरमर्थपुष्टं चेति । गुरुणा श्रीनारायणेनापादितस्य धर्मस्यासेतुहिमाचलं प्रसिद्धिः अनेन काव्येन जायेत । प्रथमोऽयमुद्यमः गुरुकथाया गैर्वाण्यां काव्यबन्धने । कस्तावद् गुरोर्महिमा, कानि तेन प्रचलितानि तत्त्वानि, किंप्रकारकं गुरुणाधिष्ठितं पदम् इत्यादीनि सर्वाणि कार्याणि अत्र सुस्पष्टं प्रतिपादि-तानि ।

काव्येऽस्मिन् सूतिगृहस्थाः नार्यः जातमात्रं गुरुं ववन्दिरे इत्युक्तम् । तदेतत् अद्भुतानन्दसन्दायकस्य गुरुकलेवरस्य स्वभावविशेषस्याविष्कार-भूतमेवेति मन्तव्यम् । युवा गुरुः सिंहसंहननः आसीदित्युक्तिः रुचिरा दृश्यते। "वराङ्गरूपोपेतो यः सिंहसंहननो हि सः" इत्यमरः । सुवर्णवर्णः, सुविभक्तगात्रः, आजानुबाहुः, विशदोन्नतांसः, विशालभालः, उत्तुङ्गनासः

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सुमनोहरास्यश्च गुरुः सिंहसंहनन एवासीदित्यत्र नास्ति सन्देहः। श्रीबुद्धस्येव गुरोरपि परिव्रज्या कृतपूर्वस्य निश्चयस्य फलस्वरूपेति काव्यकाराभिसन्धिः आदरणीयः। गुरुः बदरीं यावद् गतवानित्यस्मिन् काव्ये वर्णितम्। धर्मसंस्थापनाय कृतत्वरः युवा गुरुः तं तं प्रदेशं गतवानित्युक्ते न शक्यमस्माभिः तन्निराकर्तुं स्वीकर्तुं वा। धर्मसंस्थापनाय या शक्तिः आवश्यकी तदर्थमेव श्रीसुब्रह्मण्यमुपासितवान् इत्येतदपरः काव्यकाराभिसन्धिः। घृतमालातीरे शिवमन्दिरमनु निर्मितस्य विद्यालयस्य कथा अद्य विस्मृतप्राया। श्रीमूलनृपतेः सङ्गीताचार्यः श्रीवेङ्कटाचलशास्त्री, सुविदितः साम्बशिवशास्त्री, वर्कलदेशजः श्रीरामकृष्णः इत्येवमादयः महाशयाः तत्र अध्यापकाः आसन्। महाकविः कुमारन् आशान् तत्रत्यानां विद्यार्थिनां प्रमुखः आसीदित्यपि ज्ञायते। ये क्रैस्तवाचार्याः गुरुं द्रष्टुमागताः ते महता तोषेण साकं गताः, तदनन्तरं क्रैस्तवधर्मप्रचारः मन्दोऽभूदित्याकारभूतः काव्यकाराभिसन्धिः न समीचीन इति प्रतिभाति। गुरुणा स्वीकृतः पक्षः हैन्दवधर्मस्य अनुग्राहकः समजायत इत्यत्र नास्ति संशयः। गुरुणोपात्तस्य धर्मस्य प्रचरणमासीत् सहोदरसङ्घस्य लक्ष्यमित्येतत्काव्यकारमतमादरणीयं वर्तते। भाषाविशेषेण वेषविशेषेण वासदेशभेदादिभिश्च मनुष्येषु भेदा दृश्यन्ते। जातितो भेदस्तु मनुष्याणां नास्ति, न युज्यते च। तस्मान्मानुषाणाम् अन्यैरुपाधिभिर्बहुधा भिन्नानामपि सहभोजनं परस्परविवाहश्च निर्दोषमेवेति गुरोस्तत्त्वं एव सहोदरसङ्घेन मुख्यतया प्रचारितम् इति अत्रावधेयं वर्तते।

काव्यमिदं गैर्वाण्याः जीवचरितशाखां सम्पन्नां करोतीति दृढं वक्तुं पार्यते। प्रायेण पण्डितेषु कवित्वं कविषु पाण्डित्यं च विरलं दृश्यते। तदेतत् श्रीनारायणविजयाख्यस्य काव्यस्य कर्तुः प्रयत्नेन कदर्थितम्। गैर्वाणीदेव्याः उपासकानां सौभाग्येनैवेदं काव्यं रचितमित्युत्पश्यति चेत् तत् सर्वथा सत्यमेव॥

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PROBLEMS IN COMPONENTIAL ANALYSIS OF MALAYALAM NOMINALS

S. Radhakrishnan Mallassery

According to the descriptive grammarians each morpheme is treated as a single unanalysable unit of meaning and their analysis of meaning into units will end up with the isolation of morphemes. Bloomfield (1935, 161-162) writes:"A morpheme can be described phonetically, since it consists of one or more phonemes, but its meaning cannot be analysed within the scope of our science. For instance, we have seen that the morpheme 'pin' bears a phonetic resemblance to other morphemes, such as, pig, pen, tin, ten and on the basis of these resembalances, can be analysed and described in terms of three phonemes, but, since these resemblances are not connected with resemblances of meaning, we cannot attribute any meaning to the phonemes and cannot, within the scope of our science, analyse the meaning of the morpheme. The meaning of a morpheme is a sememe. The linguist assumes that each sememe is a constant and definite unit of meaning, different from all other meanings, including all other sememe, in the language, but he cannot go beyond this. There is nothing in the structure of morpheme like wolf, fox and dog to tell us the relation between their meanings; this is a problem for the zoologist. The zoloogist's definition of these meanings is welcome to us as a practical help, but it cannot be confirmed or rejected on the basis of our science".

Neverthless current semantic theories like many traditional ones, make attempts to analyse the meanings of morpheme into smaller components (or primitives) and represent the meaning of a morpheme by a complex of semantically primitive elements or bundle of semantic features.Adrenne Lehrer (1974, 46) stresses on this point and writes: "Semantic components (or features) are theoretical constants which can characterize the vocabulary of a language; each lexical item will be

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defined in terms of the components. In a sense a dictionary definition is an informal componential analysis, in which each part of the definition is a component". Componential analysis was practiced in Anthropology for kinship terms and personal Pronouns, because they knew that the morpheme as a unit of meaning was a bit satisfactory. For example the kinship terms *mother* and *sister* share the feature 'female' and this meaning cannot be associated with any phonological segment of these two words. This indicates that most of the semantic features of each lexical item have an independent existence which may not be realized in the phonological level, i.e. most of the semantic primitives may be covert and only a few are realized overtly. For example the masculine-feminine distinction is overtly marked in pairs of words such as *naṭan* 'actor', *naṭi* 'actress' by the masculine and feminine gender suffix-*an* and -*i* respectively. But it does not indicate that in all cases this distinction should be realized overtly, i.e. there are many instances when this distinction will be present covertly only. For example *kaala* 'ox' and *pašu* 'cow', *eruma* 'she buffallo' and *poottu* 'he buffallo', etc.

Each feature of primitives can be considered as binary as in the phonological distinctive feature analysis of Roman Jakobson. The manner in which individual speech sounds are characterized by Jakobson in terms of distinctive feature can be illustrated as follows. According to this framework of analysis, sounds such as/s/and/m/ can be represented as follows:

/s/	/m/
−vocalic	−vocalic
+consonantal	+consonantal
−grave	+grave
−compact	−compact
+strident	−strident
−nasal	+nasal
+continuant	−continuant
−voice	+voice

Similarly each word too can be semantically described in terms of a number of basic components or features of meaning. The features involved in the semantic description of the

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morphemes of a language will be arranged in a number of systems so that the features that belong to a system are referentially complementary in the sense that each semantic description can select only one feature from a given system. For example, the word man might be describable by the feature /human/from the system/human and non-human/, / male/ from the system / male and female/, / adult / from the system/adult and non-adult/and/living/from the system/living and non-living/, etc.

Thus the componential analysis has the advantage of breaking down word meanings into more basic units. If each of these basic units are set up in such a way that it is not further analysable into smaller bits, each feature in a bundle of features can be termed as semantic atoms, since they are indivisible unit of meaning and out of which more complex concepts are formed. The meanings of the words *girl*, *boy*, *woman* and *man* can be shown as follows:-

girl	*boy*	*woman*	*man*
+animate	+animate	+animate	+animate
+living	+living	+living	+living
+human	+human	+human	+human
−male	+male	−male	+male
− adult	−adult	+adult	+adult

This kind of componential analysis is useful to show the semantic relations between words such as synonyms, antonyms etc. If the word *man* is analysed into components [±male] its synonymity with male person and antonymity with woman can be very well expressed. The redundancy in male man anomality in *decidousmen* and the contradition in *femaleman* also can be very well explained by the semantic features into which these words are analysed. A grammar which does not make use of componential analysis will have to list synonyms and antonyms and have to find more complex ways to explain redundancy, anomality, etc.

The semantic features are universal but the bundles of these features used to describe various lexical items in particular languages my be idiosyncratic. The question whether all the words can be analysed into bundles of semantic features

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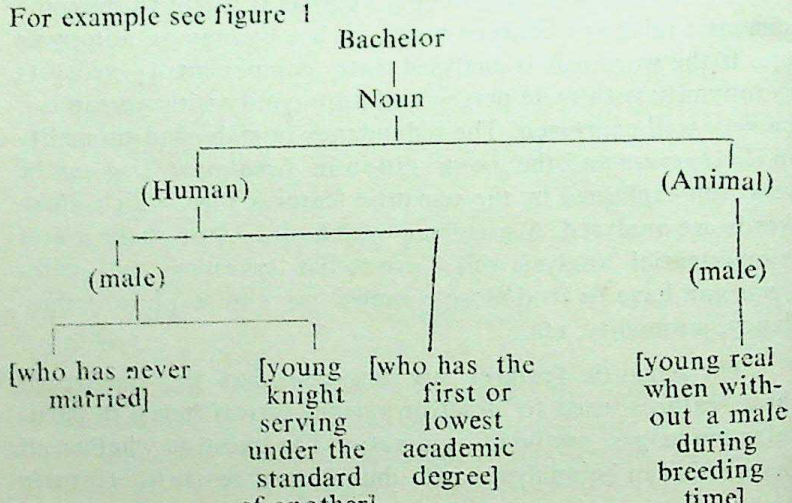
with no remainder of meaning left in an item, is doubtful. For example, if the morpheme '*cow*' is broken into two features (i. e. + female and +animate) only then it does not include the whole meaning of the word *cow* and also by these two features the word *cow* cannot be distinguished from *mare*, *bitch*, she-goat, etc.

How much extraction of meaning is possible? This question has often troubled linguists. No satisfactory answer could be given so far. Shall we consider only the features which recur throughout the vocabulary (i. e. features such as animate-human, male, female, and the like) or even the non-recurrent idiosyncratic features.

Katz and Fodor (1963) hold the view that each bit of meaning of lexical items must be accounted for in componential analysis. However, they distinguish between the universal recurrent features and the idiosyncratic features of particular lexical item as follows: Semantic markers are the elements in terms of which semantic relations are expressed in a theory... the semantic markers assigned to a lexical item in a dictionary entry are intended to reflect whatever systematic relations hold between that item and the rest of the vocabulary of the language. On the other hand, the distinguishers assigned to a lexical item are intended to reflect what is idiosyncratic about the meaning of that item.

For example see figure 1



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The element in parenthesis are semantic markers and the elements in square brackets are distinguishers. Katz also made clear that:

1 A distinguisher should occur only once in a dictionary.

2 The selection restriction may not refer to distinguishers.

But these conditions are severely criticized by many scholars, because the condition (*1*) is untenable if there are synonymous lexical items in a language, whose meaning must be represented by a distinguisher. Even when there is no such synonym, a distinguisher may sometimes appear in more than one item. The existence of the word spinster in English shows the necessity of a second occurrence of the feature [who has never married] in the Katz and Fodor's dictionary entry for bachelor, if the condition *1* (i.e. a distinguisher must occur only once in a dictionary) has to be maintained and the above feature [who has never married] mut be considered as a semantic marker and not as a distinguisher.

Condition (2) also leads to the reanalysis of many of the original distinguishers as markers. Suppose a sentence like 'the old bachelor finally died'. Here 'bachelor' must be one who has never married, since young knight serving under the standard of another cannot co-occur with old. Therefore, this selectional restriction refers to the semantic primitives 'young knight', serving under the standard of another knight. If the distinguishers cannot be referred to by selectional restriction 'young knight' serving under the standard of an 'another knight' have to be taken as a semantic marker.

However Katz (1972) has recently offered a defence of distinguishers in which he refines or perhaps changes his early definition.Distinguishers can be regarded as providing a purely denotative distinction which plays the role of separating lexical items that would otherwise be fully synonymous. Unlike semantic markers which represent conceptual components of senses of lexical items and expressions distinguishers mark purely perceptual distinctions among the reference of conceptually identical senses.

According to these new definitions of Katz, distinguishers and markers do not play different roles in grammar. Both can

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occur more than once in the dictionary of a language and both can be accounted for selectional restrictions. The 'conceptual-perceptual' distinction as well as 'purely denotative' distinction on the basis of which Katz differentiates between semantic markers and distinguishers is very vague. For these reasons the distinction between semantic marker and distinguisher has not been taken into account in the present study.

The next problem which we shall take into consideration is that whether the semantic primitives that may be factored out carefully represent the whole meaning of that item? First, take the case of colours. If [+coloured] is taken as a semantic feature thare seems to be nothing more to say about the meaning of the word *red*, though we must still distinguish its denotation from other terms such as *green* and *purple*. Another difficulty that arises in the description of colour terms is that the concept about the colour will be varying from society to society. A red coloured thing in one society might not be red in another society, but may be purple or violet. So the total number of colour terms will not be definite. In some societies, especially in primitive tribal societies only a few colour terms are used. Even in Malayalam until recently we had distinguished only five colours, other than black and white which are not considered as colours, but in a well developed modern society the speakers can distinguish even minute differences between two colours and they may have much more number of colour terms. Even though all the speech communities may not be competent enough to recognize them, they will be sometimes submerged or hidden in some speech communities.

Secondly consider the objects such as pieces of furniture. Katz *defines* the features of Chair as a dictionary entry as follows:

Chair—(object), (physical), (non living), (artifact), (furniture), (portable), (something with legs), (something with a back), (something with a seat), (seat for one).

One would clearly doubt whether these facts correctly represent the meaning of the item *Chair*. We know that there are modern chairs that are not portable. Thus it is clear that

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all of the properties Katz ascribes to chairs are analytically tried to the concept of being a chair.

Next we shall consider the animal kingdom. If we have factored out the feature [+animal] and perhaps [−male] there seems to be nothing more we can say about the meaning of the word cow. We know that cows have a number of taxanomical and anatomical peculiarities which can distinguish it from that of horses, dogs, and camels. But it is not part of the meaning of cow. That cow says 'moo' and gives milk and look thus and so, are of course facts but these features are not necessary truths about cow because there may be cows that do not say 'moo' and that do not give milk or that looked like a horse. If all these are not important features for the semantic descriptions of cow, then what else are the other pertinent features?

These problems are real, but as researchers we have to work out solutions for them, instead of giving away the componential analysis as impossible. Regarding the colours it may be possible to set up [red], [green], [purple], [yellow], etc. as semantic primitives in addition to the feature [coloured]. It is true that these features are larger than many other features. Neverthless, we have no theoretical difficulty to accept some word-sized features as primitives. In a strict sense all the features are 'word sized'. For example the word man has often been analysed into the four primitive features [+animate], [+human], [+adult], [+male] as indicated earlier. It may seem that a word has been divided into four primitives in this analysis and therefore these primitives are semantically smaller than words. However, it may be noted that there can be full words which are represented by only one of these primitive features. The Malayalam word *jiivi*, for example is only [+animate], *aal* is only [+human], *mutirnna* is only [+adult] and *aaṇ* is only [+male]. These examples make it clear that though the words are analysed into several semantic units each of these units is sufficient to represent the meaning of some other full words. All semantic primitives in this sense are word-sized. Therefore, the objection that the feature [+red] is word-sized and so not primitive, is rejected.

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It is also true that the feature [+coloured] is included in the meaning of the feature [+red], i.e. red is not analysable as [+coloured] plus something else other than red. It may be, therefore, argued that [+red] is not a primitive feature. This is also not a serious problem for us. The use of redundancy rules offers us a solution to this probem. Some of the primitive features are included in others. The feature [+animate] for example is included in the feature [+human] since all humans are animate. But because of this situation nobody has argued that the feature [+human] is not primitive. Instead, we treat the feature [+animate] as redundant when the feature [+human] is present. That is, we accept redundancy rule of the following type.

[+human] → [+animate]

The same kind of a rule can indicate the inclusion of the feature [+coloured] in the feature [±red].

[+red] → [+coloured]

It has now become clear that the feature [+red] cannot be rejected as not primitive just because it includes the feature [+coloured].

Considering the objects such as *chair*, we may hold the view that the meaning given in a dictionary entry is typical. The features given by Katz are characteristic features of a typical *chair*. The idiosyncratic features of each chair including all the chairs made hitherto and those which may be made in future, need not be given in a dictionary. All kinds of dictionaries, traditional or modern, describe only the typical or general meaning of words. This applies not only to non-living objects but also to plants animals, etc.

Finally consider the problem related to 'animal kingdom'. Fodor J. D. (1977, 49) writes: "If the meaning of *cow* for example, is analytically related only to the concepts of being an animal and being a mammal (arguably not even to these), then there are too few analytic connections between the meaning of *cow* and other concepts to permit a complete decomposition of the meaning of *cow* into a complex of more primitive concepts. If we were to insist on a decompositional approach

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to meaning, the only way to keep separate the words *cow*, *horse dog*, etc. would be to adopt theoretical constructs (which we might want to call distinguishers) such as [Bovine], [Equine]. [Canine] whose sole function is to record the fact that the words have different extentions... At the extreme, the property of being a cow could not be further semantically analysed at all, it would have to be one of the primitive elements of the semantic system. The conclusion would be that primitive elements of the system are sometimes quite large, word-sized one.

However, it turns out that the classification of animals done by zoologists offers us a solution to this problem as mentioned by Bloomfield. Such a description would show that any animal identified so far by zoologists can be represented in terms of semantic features, by which all the words which indicate each animal can be described. This method can be extended to any language.

It is assumed that in our planet there are about 900,000 different kinds of animals that are known to zoologists. All these animals may not be present in a region and they are scattered throughout the world, such that all of them may not be found in a particular region. But the speakers of each and every region can distinguish one type of animals from the others and they have separate lexical item for referring these animals, and a normal speaker may not confuse one type of animals with the other. Here we have to think, what are the relevant features that activate a native speaker to refer to *cow* as *cow*, and *elephant* as *elephant* and to distinguish the animals (that are known to him) from one another.

Thus, we have to become more scientific and rigorous. Zoologists have classified all the animals in the world into different families. The basis of their classification is the degree of resemblances and differences between the animals, i.e. the taxonomical characteristics of each and every organism. The animals which have the same external features and similar life history come under the category known as *species* which are the basic units of their classification. A number of different species having certain common characteristics are grouped into a larger category known as a genus and then to *family, order, class phylum,* and *finally* to the *animal kingdom.*

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These pure biological terms can be adopted to describe each organism. It is more useful to denote each animal without even a minor overlapping with other organisms. The biological terms are taken as semantic primitives, since each of these terms is representing the pertinent characteristics of that animal. The features that are listed under a lexeme are purely universal and the variations available in lexemes of different languages are only superficial. The following feature bundle, for example, is realized as *cow, paśu, gaay, pasu, hasu, gouh* in English, Malayalam, Hindi, Tamil, Kannada, and Sanskrit respectively. The feature bundle is universal and the words alone are language specific.

Cow→ [+ Physical object + Living + Animalia – Protozoa
+ Chordata + Vertebrata + Mammalia + Eutheria
+ Ungulata + Perissodactyla + Bovidae + Bos
— Male]

One may sometimes doubt whether a native speaker is aware of all these features and whether these features work in his mind before the utterance of a lexeme which is referring to an animal. The answer is yes and certainly all these features are knowingly or unknowingly operating in his mind before referring to an organizm. For example, an ordinary speaker may describe the animal *cat* as follows:

'A vertebrate animal having four legs and a tail which eats flesh, feeds the offspring by its milk and is domestic'.

In our theory also we are analysing the meaning of *cat* into primitive features which are necessary to indicate the above description only. To make this point clear the distinctive features into which the word *cat* is analysed are given below:

puucca→ [+Animalia + Vertebrata + Mammalia + Carnivora
+Felidae +Domestica ± male]

Let us now examine how these features represent the competence of a native speaker.

1 [+Animalia] This feature indicates that, what the speaker refers to is an animal.

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2	[+Vertebrata]	This feature denotes that the animal under discussion has a backbone.
3	[+Mammalia]	This is to indicate that the animals feed milk to their offsprings by themselves.
4	[+Carnivora]	This feature indicates that the animal would eat flesh.
5	[+Felidae]	This indicates that the animal under reference has got four legs and a long tail.
6	[+Domestica]	This feature is to denote that the cat is found in our houses also.
7	[±Male]	If the speaker does not think about the sex of the animal which he refers to, then, this feature is given.

The same type of procedure has been adopted to describe plants also. Here the botanical classification has been followed largely. For example we can discuss the most frequent plant in Kerala, i.e. teṅṅu 'coconut palm'. A normal speaker can very easily distinguish this plant from all other plants and even from other palms. And he would describe this plant as follows:-

"A tall tree having unbranched stem with a crown of leaves at the top, yeilding the nuts called coconuts".

The distinctive features of the above description can be shown for the word teṅṅu 'coconut palm' as follows.

teṅṅu→ [−Animalia, +Phanerogam, +Angiosperm, +Monocot, +calycinae, +Cocus]

1	[−Animalia]	This feature indicates that the word under discussion is not referring to an animal.
2	[+Phanerogam]	This indicates that they propagate by seeds which are visible (nuts).
3	[+Angiosperm]	This is to indicate that the plant produces flowers.

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4	[+Monocot]	The feature monocot indicates that the plant under discussion is having an unbranched stem.
5	[+Calycinae]	This is to indicate that the plant which we are referring to comes under the group of palms.
6	[+Cocus]	This feature indicates that the plant produces nuts, and are known as coconuts.

The semantic primitive features of some Malayalam nominals are given below:

manuṣyan 'man'

[+ Physical object
+ Living
+ Animalia
− Protozoa
+ Chordata
+ Vertebrata
+ Mammalia
+ Eutheria
+ Primate
+ Human]

paampu 'snake'

[+ Physical object
+ Living
+ Animalia
− Protozoa
+ Chordata
+ Vertebrata
+ Reptilia
+ Ophidia]

aana 'elephant'

[+ Physical object
+ Living
+ Animalia
− Protozoa
+ Chordata
+ Vertebrata
+ Mammalia
+ Eutheria
+ Proboscidae]

paṭṭi 'dog'

[+ Physical object
+ Living
+ Animalia
− Protozoa
+ Chordata
+ Vertebrata
+ Mammalia
+ Eutheria
+ Carnivora
+ Canidae
+ Aureus]

Among the features listed above, all have equal priority and the meaning of a word will be the sum total of all the

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features. But when we consider the nouns which are closely related, the features that distinguish them will be less in number. For example see the semantic features of the word aaṇkuṭṭi 'boy' and peṇkuṭṭi 'girl'.

aaṇkuṭṭi 'boy'	peṇkuṭṭi 'girl'
+ Physical object	+ Physical object
+ Living	+ Living
+ Animalia	+ Animalia
– Protozoa	– Protozoa
+ Chordata	+ Chordata
+ Vertebrata	+ Vertebrata
+ Mammalia	+ Mammalia
+ Eutheria	+ Eutheria
+ Primate	+ Primate
+ Human	+ Human
– Adult	– Adult
+ Male	– Male

Thus the nominals aaṇkuṭṭi 'boy' and peṇkutti 'girl' are distinguished by a single feature [+ Male]. All the other features of the two nouns are one and the same. Hence the feature [± Male] is considered as the distinctive feature in this instance. The semantic distinctive feature is the minimum-feature that distinguishes two lexical items. This theory advocates a distinctive feature analysis in Semantics, which will be useful for formulating a universal lexicon.

The present writer (1978, 279) has identified 115 semantic primitive features. These features are set up as Universal Semantic Features, though the examples are given from Malayalam language alone. Most of the features defined here are not discussed previously in any literature on transformational grammar. We have borrowed several terms from Zoology Botany and other sciences to make our study more scientific. It is true that several more features than those introduced are necessary to analyse all the words in all the languages. The features set up in this study will be sufficient to analyse only a considerable number of lexical items, we have not tried to

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list all the features that are necessary in a universal semantic theory, since our goal is only to show how the method of distinctive feature analysis can be extended to semantic studies. It may be noted that this method is very much helpful for the classification of words and for the application of transformational rules that derive lexical items from the underlying semantic structures. It may also be noted that Universal semantic structures of sentences as proposed by modern generative semanticists will be possible only if the lexical items could be analysed into universal semantic features.

One may think that each lexical item will have these 115 semantic primitive features, thus the lexicon will be a bulky one. However the lexicon can be greatly simplified by means of redundancy rules (Chomsky 1965, 168).

All human for example are vertebrate, therefore if a noun is marked as [+Human] then [+Vertebrate] need not be marked. All vertebrates for another example are physical objects, thus [+Physical object] need not be marked if a noun is marked with [+vertebrate]. The rules which show these facts are called redundancy rules. If we have sufficient number of such redundancy rules then the feature bundles of the above nouns, can be simplified as shown below.

puucca 'cat'	paṭṭi 'dog'
+ Domestica ± Male	± Aureus ± Male

aaṇkuṭṭi 'boy'	peṇkuṭṭi 'girl'
+ Human − Adult + Male	+ Human − Adult − Male

This approach of analysis of semantic features will be fit for a Universal linguistic theory. Though the study of meaning started long ago, no successful attempt to analyse the meaning in relation to its reference was possible until recently. It is only when the modern generative semanticists attempted to analyse meaning of words into semantic distinctive feature, we have attained a somewhat apparently successful method of semantic analysis. The structure of lexicon in the frame-work of generative grammar also was a neglected field of study until

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1963 when Katz and Fodor published "The Structure of a Semantic Theory". A somewhat detailed account of the structure of lexicon in the standard theory of Syntax is found in Chomsky's Aspect of the Theory of Syntax. Since then modern scholars who work on Generative Grammar try to develop universal structure for languages. The analysis presented above shows how the meaning of lexical items can be analysed into universal semantic features within the frame work of modern generative grammar.

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THE LANGUAGE OF KAṆṆAŚŚA WORKS

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The poetical works of Kaṇṇassa Paṇikkars represent a milestone in the history of Malayalam language. The Malayalam literature until 15th century A. D. was divided into two schools, namely, Paaṭṭu and Maṇipravaaḷa. Kaṇṇassa Paṇikkars who lived in 15th century developed a new variety of literary dialect mixing the features of the then prevalent two literary dialects (paaṭṭu and maṇipravaaḷa). This marked the beginning of Middle Malayalam.

1 Kannassa Works

The following are the important works considered to be composed by Kaṇṇassa Paṇikkars:- (1) *Bhagavadgita* (2) *Bhaaratamaala* (3) *Raamaayaṇam* (4) *Bhaagavatam* (5) *Sivarātrimaahaatmyam* and (6) *Bhaaratam*. The first and second of these are composed by Madhava Paṇikkar and Sankara Paṇikkar, respectively, and the other four by Rama Paṇikkar. Some scholars have opined that the following also can be considered to be composed by Kannassa Paṇikkars: (7) *Siitaasvayamvaram* (8) *Trikkapaaliisvarastotram* (9) *Sriivallabhakiirttanam* and (10) *Brahmaaṇḍapuraṇam gadyam*. But this is not certain.

Bhagavadgita is a translation of the world famous Sanskrit work. It contains 1312 lines. The author seems to be a good scholar in Sanskrit and Tamil. *Bhaaratamala* is a summary of *Bhaagavatam dasama skandham* and *Mahabhaaratam*. It contains 5452 lines. *Raamaayanam* is the best and most popular work among Kaṇṇassa works. The author, Rama Paṇikkar, has generally followed Vaalmiki in this work. But this is not a translation of Vaalmiki. He has included the translation of many quatrains from some Sanskrit works such as Raamaayana play by Rajasekhara. There are evidences to show that the author was a good Sanskrit scholar and a great poet. *Bhaagavata* com-

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posed by the same author is also a great work. This is a translation of *daśamaskandham* in 91 sections. *Śivaraatrimaahaatmyam* is a small work containing 600 lines. Unlike other works which are all praises of Viṣṇu this is a praise of Siva. This is natural since Paṇikkars are devotees of the Siva of the Tṛkkapaaliisvara Temple. *Bhaaratam* deals with the story of Mahabhaarata in some detail. It seems that this work is incomplete. *Siitaasvayamvaram ammaanappattu* is a small song containing 76 lines. This is mainly a song to be sung for *ammanam*, a kind of dance by women bearing *kiṇdi*, a kind of brass vessel, on the head and pouring water from it. *Trkkapalisvarastotram* composed by *Krishna* Panikkar is a praise of God *Siva* of Tṛkkapaaliisvara Temple. This was their family temple. *Sriivallabhakiirttanam* is about Mahavishnu of Malayankiḷ. The author is an unknown Panikkar belonging to the Kannassa family. *Raamaayanasamkṣepam* is also composed by an unknown poet. But, it is very likely that the author is a member of the Kannassa family. The same is true with *Brahmaanda puranam* which is a prose text. This is a translation of the middle portion of the Sanskrit Brahmaaṇḍa puraaṇa composed by Sri Vedavyasa.

1. 1. **Kannassa Panikkars**

There are four great poets known as Kaṇṇassa Paṇikkars. They are (1) Karuneesa Panikkar, (2) Madhava Panikkar, (3) Saṅkara Panikkar, and(4) Rama Panikkar. Karuneesa Panikkar the seniormost of them, had composed poems in two languages probably in Malayalam and Sanskrit. But unfortunately, none of his works is available now. These four poets and a few others who are unknown such as the authors of *Trkkapaaliisvara stotram*, *Sriivallabhakiirttanam*, and *Brahmaanda puranam* are known as Niraṇam poets also since they were the natives of Niranam, a place in Tiruvalla Taluk in Pattanamthitta District of Kerala. The following lines quoted from Raamaayaṇam Uttarakaaṇḍam (quatrains 765 - 767) give clear evidence to what is stated above.

1 vaanulakinu[1] samamaakiya[2] niraṇa[3]
mahaadeeśee[4] taan vantuḷanaayaan[5]
uunamilaata[6] mahaaguruvaranaay[7]
ubhayakaviisvaranaaya[8] mahaatmaa[9]

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maanitanaakiya[10] karuṇeesan[11] para-
maadmaavee[12] taan[13] ennaṛivuṛṛee[14]
diinata[15] vaaraatee[16] maṛṛooroo
dechikaḷeeppool[17] vaaṇṇaan[18] palanaaḷ[19]

2 aanavanu[1] iruvar[2] tanuujanmaar[3] uḷar
aayaar[4] avaruṭe[5] soodarimaaraay[6]
maaninimaar[7] oru muuvar[8] piṛannaar[9]
maṛṛatu kaalam[10] avan tiruvaṭiyum[11]
taan[12] uṭanee[13] tannuṭaloṭu[14] veeraay[15]
taniyee[16] paramaadmaavee[17] yaayaan[18]
aanavanooṭu[19] etiraay[20] vidyaadhipar[21]
aayaar[22] punar[23] avaruṭe[24] tanayanmaar[25]

3 tanayanmaaraam[1] avariruvarkku[2]
sahoodarimaar[3] muuvarkkum[4] makanaay[5]
anupamaraayavar[6] muuvariḷ[7] iḷayavaḷ
aakiya[8] maanini[9] peṛṛuḷanaayaan[10]

---

1 A [8]great [10]man [11]Karuneesan who [7]became a [6]flawless great master and a [8]master poet in two languages [5]was born [14]in the great country, [3]Niranam, [2]which is equivalent [1]to heaven. He [14]knew that he [13]himself was [12]God. He [19]lived [18]many days [17]like many others [16]without any [15]illness.

2 [2]Two [3]sons [4]were born [1]to him. [8]Three [7]ladies [9]took birth as [5]their [6]sisters. [10]After some years [11]his holiness [18]became [16]himself [17]God by [15]separating [12]himself [14]from his body. [23]And then [24]his [25]sons [22]become [21]scholars [20]like [19]him.

3 [5]A child [2]for these two [1]sons and for [4]the three [3]sisters [10]was born to the [8]youngest of [7]the three [6]unique [9]ladies. That [18]nice [14]boy, [15]Rama, [16]then [12]by the order of God [22]began to[12] say [20]the story of Maha Vishnu [19]to cleanse himself off [18]his sin.

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iniya[11] mahaadeevaajñayinaalee[12]
itamoṭu[13] paalakanaakiya[14] raaman[15]
punar[16] avanum[17] nijapaapam[18] kaḷavaan[19]
puruṣoottamakatha[20] colka[21] tuniññaan[22]

Karuṇeesan is considered by Uḷḷoor (1953, 373) as the sanskritized form of Kaṇṇaśśa which is a short form of Kaṇṇan Asan 'Teacher Kaṇṇan'. Since he was the seniormost of the members of this family, his name became common to all the members of that family. The Kaṇṇaśśa family was situated in the north-west of the temple Tṛkkapaaliiśvaram in Niraṇam. This temple had properties in Malayinkiḻ, near Trivandrum, also. The Malayinkiḻ Lord Krishna Temple was subordinate to the Trikkapaaliiśvara Temple at Niraṇam Mādhava paṇikkar who has described himself as devotee of Malayinkil Lord Krishna was considered to have lived in Malayinkil looking after the properties of Trkkapaaliisvara temple in Malayinkil.

1. 2 The Period

Uḷḷoor (1953, 376) states that he has seen with his eyes a copy of *Bhaaratamaala* written in 1439 and kept by Ambalattura Asan in Thiruvallam, near Trivandrum. P. Govinda Pillai(1965) also has claimed to have seen it and he believed that this copy of *Bhaaratamaala* was written by the permission of its author Śaṇkara Paṇikkar. He also says that he (Govinda Pillai) has seen another copy of the same work written in 1514, which was as stated in itself, a copy of an earlier manuscript written in 1439. It can be assumed from the above that the period of Kannassa works is 15th century A. D. or before it. Liilaatilaka written at the end of the 14th century does not make any reference to the type of language found in Kaṇṇassa works. Since the language of Kaṇṇassa is very similar to Paaṭṭu and Manipravaala, which are well-defined and compared in Liilaatilaka, it must have been referred to in Liilatilaka if these works were written before it. From these evidences it can be reasonably presumed that the period of Kaṇṇassa works is 15th century A. D.

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2 The General Structure

Kaṇṇassa works cannot be treated as Maṇipravaaḷa or Paaṭṭu in the sense they are defined in Liilaatilaka. While showing many features of Maṇipravaala and Paaṭṭu, the Kaṇṇaśśa works do not have some distinctive features of these two literary styles. It is therefore, a new style evolved by Kaṇṇassa Paṇikkars.

2. 1. Manipravaala

Maṇipravaala as defined and described elaborately in Liilaatilaka is a combination of Bhaasha and Sanskrit (*bhaaṣasamskṛtayogo maṇipravaaḷam*). The combination must be aesthetic, the author of Liilātilaka says. Sanskrit in this combination is determined by inflection. That is, words with Sanskrit inflection alone will be considered as Sanskrit.A Sanskrit word with Malayalam inflection (eg. *manuṣyar* 'men') will be considered as Malayalam only. Malayalam words with Sanskrit inflection occur occasionally in Maṇipravāala. They are treated as sanskritized (*samskrtikrtam*). Bhāṣhā in the above definition is the language of Kerala(*keralabhaasha*).The author of Liilaatilaka has taken much trouble to clarify the term *bhaasha* in this context. He has rejected all the arguments in favour of the inclusion of Paaṇḍya (South Tamil) and Chola (North Tamil) forms in Maṇipravaala and asserts clearly that not even a single (Paaṇḍya or) Chola form will be found in any Maṇipravaala text (*atra yatrakutracidapi colabhaaṣhaalavopi nopalabhyate*).

2. 2. Paattu

Another literary style prevalent in Kerala during the period of Liilātilaka, namely, *paattu*, is also a combination of Bhāṣā and Sanskrit (*atha paaṭṭapi bhaaṣaasamskrtayogo bhavati*) though the percentage of the latter is very low. One important difference between paaṭṭu and Maṇipravaala is that the former shows very clear marks of Tamil influence (*pāndyabhaashasaarūpyam baahulyena paattil keralabhaashaayaam bhavati*)while not even a single Tamil form will be found in the latter.Other differences between Paaṭṭu and Maṇipravaala are observable from the definition of Paaṭṭu, ie, *dramidasamghataksaranibandham etuka moona vrttavisesa yuktam paaṭṭu*, given in Liilaatilaka. Paaṭṭu

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will be composed of Dravidian alphabet. It does not include the (a) syllabic ṟ and ḷ,(b)the voiced and/or aspirated stops (kh g gh ch j Jh ṭh ḍ ḍh th d dh ph b bh) and (c) fricatives (ś ṣ s h) which are found frequently in Maṇipravaala. The alliterations *etuka* (similarity of the second syllables of successive lines) and *moona* (similarity of the first syllable of each of the two halves of a single line) are very common in Paaṭṭu, while in Maṇipravaala *etuka* is found only occasionally and *moona* very rarely. Another difference is that Paaṭṭu is composed in Dravidian metres which are basically different from Sanskrit metres in which Maṇipravaaḷa poems are usually composed.

2. 3 Neither Paattu Nor Manipravaala

Kaṇṇaśśa works are generally known as Paaṭṭu though not exactly in the sense of this term as defined in Liilaatilaka. We shall see below how far the Kannassa works show the characteristic features of Paaṭṭu and Maṇipravaaḷa.

2. 3. 1. Dravidian Alphabet

The most characteristic feature of Paaṭṭu is that it is composed of Dravidian alphabet alone. Kaṇṇassa works make use of an enormous number of Sanskrit words as they are spelt in Sanskrit and thus they are composed of not only Dravidian alphabet, but also Sanskrit alphabet. In the twelve lines quoted in 1. 1. the following Sanskrit sounds which are not Dravidian are frequently used:- s h d ś g bh j dh ṣ th. In addition to this, the consonant clusters śva tm dya jñ which occur in Sanskrit but not in Dravidian are also found in these lines. The frequency of non-Dravidian sounds occurring in Kannassa Raamaayaṇam is computed as follows (Puthusseri, 1973, 145). This indicates beyond doubt that Kannassa works cannot be considered as Paaṭṭu as it is defined in Lii laatilaka.

4	d - 1.0214	j - 0.4865	gh - 0.0531
	s - 1.0155	h - 0.4569	ḍh - 0.0094
	ś - 0.7645	dh - 0.4050	ph - 0.0083
	ṣ - 0.5207	b - 0.2078	ṭh - 0.0083
	bh - 0.4959	kh - 0.1500	ch - 0.0071
	g - 0.4955	th - 0.1145	jh - 0.0012
		TOTAL	6.2216

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2. 3. 2. Etuka and moona

These alliterations are generally found in Kannassa works This is a feature of Paaṭṭu. However, among these alliterations *etuke* is found in Maṇipravaala also from the earliest period. See for example two quatrains quoted below from *Unmunilisandeeśam* and *Uṇṇiiyaaticaritam* two typical Maṇipravaaḷa poems

5 maaḷakkaṇṇaaḷkkoru mayilumuṇṭaṅṅu pinkaaḷoḷam pooy
taaḷeccellumpurikuḷalaḷiccoomal nippooru nee
uuḷattamkoṇṭiruḷmukilitenrancitam piilijaalam
cuuḷaccinticcuvayoṭuṭanee paaṭiyaaṭiiṭuvonru.

6 paaṭṭancitadhvani tadaa pataraata taaḷam
vaaṭṭaata raagamucitaśruti saukumaaryam
keeṭṭaan kalaapatirasau parivarttamaana-
ceeṣṭaavilaasamalakilppuḷakaakulaangah

Moona is not common in Maṇipravaaḷa. However, various kinds of alliterations are found iaMaṇipravaala poems. Liilaatilaka describes 8 kinds of alliterations. The following quatrains quoted in Liilaatilaka show *moona*

nallooru maantaḷir niram navayauvanaaḍhyam
naaṇittaḷiṛnnu maḷarum nayanaabhiraamam
naanaavilaasam oru naayaruṭee *ka*ḷatram
naaraayaṇaaya namah nalluyir tiirkkumennee

aaṭinre kuṇḍalam aḷiṅṅu kulanre keeśam
caampinra kaṇṇiṇa caliccuyarinra cilli
oolinra raagarasam oomalmukhaaravindam
kasṇmenkiloo rahasi kaantayuṭee vilaasam

veeśyaanaam oru veeṣma kaṇakkee
tanniliṇaṅṅina taraḷabhujangam
bhagaṇapurasthita palaka kaṇakkee
paralnirakoṇṭu parattina bhaagam

2. 3. 4. *Dravidian Metre.* Kaṇṇassa works are composed in metres different from those of Sanskrit, ie. *Vasantatilakam.* etc., in which Maṇipravaaḷa poems are usually composed. Most of the Kaṇṇassa poems are written in *tarangini* which is generally called Nirana Metre. It may be noted that this metre is used for Maṇipravaaḷa also. For example, the quatrain (9) just

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quoted is in *tarangini* metre. Two more examples are quoted below from *Aattaprakaaram* and *Uṇṇicciruteevicaritam*, Examples (12 and 13) from *Uṇniccirutеevicaritam* and *Uṇṇiyaaṭicharitam* are also composed in non-Sanskrit metres. According to Leelaatilaka, Manipravaala need not be in any specific metre. Even prose will be considered as Maṇipravaala if it is an aesthetic combination of Bhaasa. and Sanskrit (*gadya rupeṇa padyaruupeeṇobhayarupena vaa caturee padasandarbha prastute, tanmadhyenanyaparam 'candanam konta' ityucyate, tatra nirantaraabhyaam puurvaaparahyaam vaakyabandhaabhyaam saahacaryaat tasyaalpiyasopi vacasassahṛdayahrdayaranjanasannahoostityavagamyatee. tadaa tanmaṇipravaalam bhavati.*)

10 cennina taḷiroḷi ceernnu viḷaṅṅi
cevvari vitaṛina ceevaṭi yugaḷaa
ceṅṅivilaṅṅina caaru paḷuṅṅin
paṅktiyototta nakhaaḷiilaḷitaa

11 centaamaramalar ceevaṭiyenraal
centaḷirennai veṭṭṭiṭumalloo
puravaṭi naḷinappuravitaḷenraal
punaraamaikku mukam piḷayaatoo
keetakimoṭṭu kaṇaikkaalenṛaal
keekigaḷaṅṅaḷ palaatikal keeḷum
tuuyamaṇittuuṇ tuṭayitumenraal
tuṭaviyakataḷikaḷ tuvapiṭiyaatoo

12 putumalarkkaavil vanneḷumiḷam koṭikaḷum
koṭikaḷpuuvitaḷil ninrutirumappoṭikaḷum
cuḷalavum kamukinai taḷukumakkoṭikaḷum
koṭi nanaippaan varum mrdunaṭukkoṭikaḷum

13 vaaṭakoḷ keetakattin vaaraṇi kutumam toorum
paaṭininraḷikulanaḷ parantupooy nirampumeeṭam

2. 3. 4. *Sanskrit Elements.* Kaṇṇassa works show a considerable number of Sanskrit elements as in Manipravaala. Some of the examples for Sanskrit words with Sanskrit affixes are given below-

14 vaanulakinu samamaakiya niraṇa mahaa
deesee taan vantuḷanaayaan

(Raamaayaṇam)

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Kaḷavaan paapam munnee *raamakathaam*
oṭṭaaya prakaaram conneen
iḷayaatee *sriikrṣnakathaam* ini
eḷutaanoru paṭi colka ninainteen

(Bhaaratam)

aḻutaḷavee kaṇṇiir meymaarvil *atiiva*
poḷiññuṭan *arjunahrdayee*

(Bhagavad geeta)

naaraayaṇacaritam *vyaasooktam*
naanaaveedapuraaṇaagaaram

(Bhaarata maala)

aaraṇamayan *amaraasuraseevyan*

(Raamaayaṇam)

puujitanaayavan avaḷey*atiiva*
pukaṇṇ*anuraagavaśeena* paṟaññaan

(Raamaayaṇam)

puuṇaaraṇimulamaarotu kuuṭiya
puruṣaaṇaam atisukhakaram aayee

(Raamaayaṇam)

viirau 'two heroes', *pitarau* ' parents', *puṣkaraniim* 'a lotus pool (accusative)', *yakṣaan* ' two Yakshas', *aanandeena* by delight', *tee* ' for you', *mee* 'for me', *vimaanaal* 'by aeroplane', *tava* 'your', *prabhrtiinaam*' of others', *tapasaa* 'by penance', and *madhyee* 'in the middle' also can be given as examples. Sanskrit numerals and pronouns also are used freely.

The occurrence of inflected Sanskrit forms as shown above is a distinctive feature of Manipravaala. While discussing the definition of Manipravaala, the author of Leelathilaka states that Nambiar Kuuttu is not Manipravaala since they use only Sanskrit roots and no affixes. However, Sanskrit affixes may occur very rarely in Paattu also as shown in example (15.)

15 taariṇankina *kaananee* naṭamaaṭuvoo cila *keekinaam*

(Raamacaritam)

Since the frequency of Sanskrit elements is not limited in Paattu by definition it may not be correct to exclude Kannassa works from Paattu on the ground that they contain a considerable number of Sanskrit elements, But Kannassa works are more similar to ideal Manipravaala, which, according to

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the author of Leelathilaka, contain lesser number of Sanskrit elements, than typical Paattu poems.

2. 3. 5. *Tamil Elements* It has been made clear that Tamil elements will be never seen in Manipravaala (cf. 2. 1. *atra yatra-kutracidapi* coolabhaaṣaalavoopi noopalabhyatee) while they are found in abundance in Paattu (cf. 2. 2. *paaṇḍyabhaaaṣasaa-ruupyam baahulyeena paaṭṭil keeraḷabhaaṣaayaam bhavati).* To illustrate this point, the author of Leelathilaka has given a list of 39 Tamil forms and their equivalents in Malayalam. He asserts categorically that these Tamil forms will never occur in Manipravaala. The list is subdivided into 16 so that each sub-division indicates a linguistic feature which distinguishes Tamil from Malayalam. Table 16 given below shows that some of the Tamil forms in the list of Leelathilaka occur in Kannassa works. It is, therefore, very clear that these works cannot be considered as Manipravaala, since no such form can occur in Manipravaala. It is unimportant that some of the Tamil forms do not occur in Kannassa works. Even Paattu does not contain all such words. Since the Panikkars belong to middle Kerala, the influence of Tamil cannot be attributed to regionalism.

16.

Malayalam	*Tamil*	*Kannassa Works*
vannaan	vantaan	vantaan
irunnaan	iruntaan	aṟintaan
		oḻintu
teeṅṅaa	teenkaa	tavankaḷ
maaṅṅaa	maankaa	
kaññi	kanci	
paññi	panci	
ñaan	yaan	
aana	yaanai	
atine	atanai	atinai
itine	itanai	itinai
avirre	avarrai	ivanai
ivirre	ivarrai	ivaḷai

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anaa	yaanai	aanai
kutira	kutirai	aamai
		ilai
		tuṉai
uṭavaaḷ	uṭaivaaḷ	
iṭayan	iṭaiyan	
ninne	ninnai	ninnai
enne	ennai	avarai
peer	peyar	peyar
utal	itaḷ	
uṉṭaar	uṅṭaar	moḷintanan
tinraar	tinranar	viṭṭanan
uṉṉinroor	uṉṉaaninar	corintana
uṉmar	uṉpar	naṭappana
		enpavar
varuvar	varuvaar	
koḷvar	koṉmaar	
kuuvi	kuuyirru	
aavi	taayirru	
atu	a ः ·tu	
itu	i ः ·tu	
kaṉamkuḷayee	kaṉamkuḷaay	
anangan	nanankan	puumi
kutumam	kutumam	tavam
mukham	mukam	taanavan
candran	cantiran	cantiran
maaṭattin mel	maaṭattin kaṉ	
kuuṭattin meel	kuuṭattin kaṉ	
aavinre	aavinatu	
maavinre	maavinatu	

A study of Manipravala quatrains quoted in Leelathilaka shows that the author is almost correct in listing the forms which never occur in Manipravaala. All the forms, except *anankan*, *kutumam*, *mukam* and *cantiran* which are Sanskrit tadbhavas, do not occur in Manipravaala poems of the period of of Leelathilaka. Tadbhavas occur very rarely. There are only

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14 occurrences of tadbhavas in the 209 quatrains quoted in Leelathilaka. They are given below along with the serial numbers of the quatrains in which they occur. Note that seven of them are proper names.

17	kenka (14)	mukattin (19)	amutam (20)
	arakkaampal (35)	maatavii (38)	mukam (42)
	ciruteevi (58)	maatavi (75)	ceviykka (90)
	ciruteevi (121)	maatavi (132)	ciruteevi (149)
	cirikeeṭu (160)	vicca (166)	

However, many types of Tamil forms listed in 16 do occur in Paattu. See the following example.

18 taariṇankina talaikkulamalarttayyalmulai-
ttaavalattiliḷakoḷḷum aravintanayan aa,
aaraṇankaḷiḷenkum paramayookiaḷulanr-
aalumenrum arivaanariya marañaanaporuḷee,
maarri vantatoru maamala eṭuttu taṭutta
maayanee, aracanaay nicicaraatipatiye
pooril nii munnam muṭittama eṭuttu pukalvaan
pookipookacayanaa, kaviyenakkaruḷceyyce.

(Raamacaritam)

It may also be noted that the influence of Tamil is found in early Manipravaala such as *Uṇṇiyacciicaritam*, *Uṇṇicciruteevi caritam* and *Uṇṇiyaaṭii caritam*. See that *annai*, *aamai*, *kaṇaikkaal*, *kamukinai*, and *nanaippan* do occur in the examples 11 & 12 in 2.3.3. Other examples are given below.

19 paalaikkaaṭṭoru peṇṇuṇṭatinai,
ammaanaippaaṭṭuntaakiceen.

3 *CONCLUSION*

The general structure of Kannassa works have been compared with Manipravaala and Paattu below in Table 20.

0	*Manipravaala*	*Paattu*	*Kannassa Works*
A	Composed of Dravidian and Sanskrit sounds	Composed of Dravidian sounds only	Composed of Dravidian and Sanskrit sounds

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B	Etuka is found generally.	Etuka is found generally.	Etuka is found generally.
C	Moona is very rare.	Moona is found generally.	Moona is found generally.
D	Can be in any metre.	Must be in Dravidian metre	Is in Dravidian metre.
E	Sanskrit elements can be used in abundance.	Sanskrit element can be used in abundanee.	Sanskrit elements are used in abundance.
F	Tamil elements can not be used.	Tamil elements are found in abundance.	Tamil elements are found generally.

Table 20 shows that Kannassa works cannot be considered as Paattu because of A, though they are very similar to it with respect to B, C, D, and F. The table also shows that they (Kannassa works)cannot be considered as Manipravaala because of F, though they are similar to it with respect to A, B, and C. Kannasssa works can be considered as a variety of Paatu in which Sanskrit sounds are accommodated. It can be also considered as a variety of Manipravaala in which Tamil elements are used freely. Kannassa Panikkars have developed a new kind of Malayalam mixing the features of Manipravaala and Paattu which were the two prevalent styles in their(Panikkars') period.

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INFLUENCE OF SOMEŚVARA ON CAṆḌĪDĀSA

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In the field of poetics, the Kāvyaprakāśa of Mammaṭa has enjoyed tremendous popularity. The first commentary that is available to us on the Kāvyaprakāśa is that of Ruyyaka's Saṅketa originally edited by Prof. Śivaprasād Bhaṭṭācārya for the Calcutta Oriental Journal Vol. II Nos. 6 and 12 in the year 1935 and again reprinted by Prof. R. C. Dvivedi in his second volume of the Kāvyaprakāśa. The probable date of Ruyyaka is treated as 12th century A. D. His literary activity, however, is placed by Dr. S. K. De in the second and third quarters of the 12th century A. D.

Prof. R. C. Parikh has edited with his scholarly introduction the Kāvyaprakāśa of Mammaṭa with the commentary called Saṅketa by Someśvara. He has placed the literary activity of Someśvara between 1150 A. D. and 1160 A. D. This commentary is published on behalf of the Rajasthan Oriental Research Institute, Jodhapur in the year 1959. In his introduction, Prof. Parikh has shown the influence of Someśvara's Saṅketa on Māṇikyacandra's Saṅketa on the Kāvyaprakāśa.

Prof. Sivaprasād Bhaṭṭācārya has also edited the commentary called Dīpikā of Caṇḍidāsa on the Kāvyaprakāsa and this is published in the Sarasvati Bhavan Granthamala as No. 46 in the year 1965. In his scholarly Sanskrit commentary serving the purpose of Introduction, he has dealt with many aspects of Caṇḍīdāsa's Dīpikā on the Kāvyaprakāsa. But he has failed to bring out an important aspect of the influence of Someśvara on Caṇḍīdāsa. In the present paper, therefore, an attemp is made to show the influence of Someśvara on the Dīpikā of Caṇḍīdāsa in the light of the parallel passages available in the commentaries of both particularly in the tenth chapter of the Kāvyaprakāśa. At two places, however, one is tempted to

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remark that both Someśvara and Caṇḍīdāsa might have used Ruyyaka's commentary as a common source of the parallel passages.

सोमेश्वर	चण्डीदास
I 1) इन्दुर्लित्प इवाज्ञनेन जडिता दृष्टिर्मृगीणामिव प्रम्लानारुणिमेव विद्रुमदलं श्यामेव हेमप्रभा । कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं सीतायाः पुरतश्च हन्त शिखिनां बर्हाः सगर्हा इव ।। इत्यादौ सम्भाव्यमानैरिन्द्रादिगतैरज्ञनलित्प – त्वादिभिः कार्यरूपैरप्रस्तुतैर्लोकोत्तरो वदनादिगतः सौन्दर्यविशेषः कारणरूपः प्रस्तुतः प्रतीयते ।। (p. 280)	I 1) इन्दुर्लित्प इवाज्ञनेन etc..... इत्यादावप्रस्तुतप्रशंसादौ वृत्ते 'उत्क्षित्पं' सह कौशिकस्य पुत्रकैः सार्धं मुखैर्नामितं भूपानां जनकस्य संशयधिया प्रीत्या समास्फालितम् । (p. 440)
2) अत्र हिमाद्रिकन्दरानिवास–सामर्थ्यप्रतिपन्नेन शैत्येन समुद्भावितौ आगन्तुकौ कम्परोमाञ्चौ भयकृतयोस्तिरोधायकौ । (p. 328)	2) अत्र हिमाद्रिकन्दरनिवास–सामर्थ्यप्रतिपन्नेन शैत्येन समुद्भाविता–वागन्तुकौ । कम्परोमाञ्चयोर्भयकृतयो–स्तिरोधायके तत्त्वादेव च मीलित–व्यपदेशः । (p. 480, 481)
3) अत्र कवीनामाधाराणामभावेऽपि आधेयानां गिरामवस्थितिः । (p. 333)	3) अत्र कवीनामाधाराणामभावेऽप्याधेयानां गिरामवस्थितिः । (p. 487)
II 1) स वः पायादिन्दुर्नवबिसलता कोटिकुटिलः स्मरारेर्यो मूर्ध्नि क्षलित-कपिशे भाति निहितः । स्वन्मन्दाकिन्याः प्रतिदिवससिक्तेन पयसा कपालेनोन्मुक्ताः स्फटिकधवलेनाङ्कुर इव ।। (p. 265)	1) स वः पायादिन्दुर्नवबिसलता-कोटिकुटिलः स्मरारेर्यो मूर्ध्नि ज्वलनकपिशे भाति निहितः । .... स्फटिकधवलेनाङ्कुर इव ।। (p. 418)
2) अत्र वराङ्गनारूपमित्यादि ज्ञेयम् । अत्र जलादीनां सुचारुपङ्कजादीनि पराणि विशेषणानि निषेध्यत्वेन निबद्धानि । (pp. 328.329)	2) एवं वराङ्गनानां रूपमित्यादि ज्ञेयम् । निवर्तनेन यथा – न तज्जल–मित्यादि । अत्र जलस्य सुचारुरूप–पङ्कजत्वं विशेषणं प्रतिषेधत्वेन निबद्धम्। (p. 481)

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3) सादृश्यं विना तु स्मृतिर्न स्मरणमलङ्कारः । यथा–अत्रानुगोदं मृगयानिवृत्तस्तरंगवातैरपनीतखेदः । रहस्तदुत्सङ्गनिषण्णमूर्धा स्मरामि वानीरगृहेषु सुप्तम् ।। अत्र च कर्तृविशेषणानां स्मर्तव्यदशाभावित्वे स्मर्तव्यदशाभावित्वं न युक्तम् । प्रेयोऽलङ्कारस्य तु सादृश्यव्यतिरिक्तनिमित्तोत्थापिता स्मृतिविषयः । यथा-कोपेऽपि कान्तं मुखम् । (p. 329)

3) सादृश्यं विना तु स्मृतिर्नायमलङ्कारः। यथा–अत्रानुगोदंमृगया निवृत्तस्तरंगवातेन विनीतखेदः। रहस्तदुत्सङ्गनिषण्णमूर्धा स्मरामि वानीरगृहेषु सुप्तः ।। प्रेयसोऽलङ्कारस्य तु सादृश्यव्यतिरिक्तनिमित्तोपस्थापिता स्मृतिविषयः । यथा-अहो कोपेऽपि कान्तं मुखम् ।(p. 482)

III 1) यत्तु निन्दापूर्विकायां स्तुतौ तेनापि उदाहृतम् आसीन्नाथ पितामही तव मही माता ततोऽनन्तरं,जाता संप्रति साम्बुराशिरशना भार्या कुलोद्भूतये । पूर्णे वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा, युक्तं नाम समग्रनीतिविदुषां तदु (? किं भू) पतीनां कुले ।। (p. 304)

1) अत्यसभ्येन चार्थेन व्याज स्तुतावनुचितार्थमेव । यथा-आसीन्नाथ पितामही तव मही माता ततोऽनन्तरं, जाता संप्रति साम्बुराशिरशना जाया कुलोद्भूये । पूर्णे वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा, युक्तं नाम समस्तनीतिविदुषां लोकेश्वराणामिदम् ।। (p. 515–516)

2) मालारूपापीयं यथोक्तोदाहरण एव ।
उत्क्षिप्तं सह कौशिकस्य पुलकैः साकमुखैर्नामितं भूपानां जनकस्य संशयधिया साकं समास्फालितम् । वैदेह्या मनसा समं तदधुना कृष्टं ततो भार्गवप्रौढाहंकृतिकन्दलेन च समं भग्नं तदैशं धनुः ।। (p. 305)

2) उत्क्षिप्तं सह कौशिकस्य पुलकैः .... etc
इत्यादौ सहोक्तिप्रभृतौ वर्तिष्यमाणे मालारूपत्वमनुसर्तव्यम् ।
(pp. 440-441)

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IV 1) किं ददातु किमश्नातु भर्तव्य-भरणाकुलः । उदारमतिराप्तोऽपि जगत्त्रितयमात्रके ।। अत्र अधिकेनापि स्वल्वकार्यकारणाद् विषमत्वं ज्ञेयम् । (p. 326)

1) एवं अधिकोऽपि यत्र स्वल्पमपि प्रयोजनं न विदधाति तदपि विषमम् । यथा–किं ददातु किमश्नातु भर्तव्यभरणाकुलः । उदारमतिराप्तोऽपि जगत्त्रितयमात्रके ।। p. 478)

V यथा–
दामोदरकराघातविह्वलीकृतचेतसा ।
दृष्टं चाणूरमल्लेन शतचन्द्रं नभस्तलम्।।
भ्रान्तिश्च विच्छिन्यर्थं कविप्रतिभोत्थापितैव ग्राह्या, न स्वरसोत्थापिता शुक्तिका रजतवत् । (p. 330)

दामोदरकराघातव्याकुलीकृतचेतसा ।
दृष्टं चाणूरमल्लेन शतचद्रं नभस्तलम्।।
सादृश्यहेतुकापि भ्रान्तिविच्छित्यर्थं कविप्रतिभोत्थापितैव गृह्यते, न तु स्वरसोत्थापिता शुक्तिका रजतवदिति । (p. 483)

VI 1) अङ्ग इतीष्टामन्त्रणे । सैव नान्यादृशी, या न चीयते । (p. 335)
प्रतीतेश्च बाधायोगात् । न हि भात मभातं भवतीति । (p. 332)

1) अङ्गेत्यभीष्टामन्त्रणे । सैव नान्यादृशी या न चीयत इत्यध्याहृतेन यच्छब्देन योजना । (p. 490)
न हि ज्ञानमज्ञानं भवतीति । (p. 487

2) न चेदं मीलितम् । मीलिते हि प्रकृतं वस्तु वस्त्वन्तरगुणोपरक्ततया प्रतीयते इत्यस्ति अनयोर्भेदः । (p. 334)

2) न चेदं मीलितम् । तत्र हि प्रकृतं वस्तु वस्त्वन्तरेणाच्छादितत्वेन प्रतीयते । (p. 488)

3) अत्र पूर्वार्धे विरोधोऽनन्तरं भिन्नाधारतयैव रक्तारक्तत्वयोः प्रतीतिः। अत्र अतिरक्तहृदयसम्पर्काद् नायकस्य धवल शब्दवाच्यस्य न रक्तत्वं निष्पन्न मिति अतद्गुणः ।। (pp. 334-335)

3) अत्र पूर्वार्धे विरोधो न तूत्तरत्र, भिन्नधारतयैव रक्तारक्तयोः प्रतीतिः । तेनातिरिक्तहृदयसम्पर्कात् कामुकस्य धवलपदवाच्यस्य प्राप्तमपि रक्तत्वं निष्पन्नमित्यतद्गुणः । (p. 489)

VII 1) तेन उपमानस्य उपमेयताधानं विनानुकम्पनामात्रे प्रतिपादनमपि

1) तेनोपमानस्योपमेयताऽभिधान विनार्थकल्पनयाऽत्र प्रतिपादनमपि

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प्रतीपम् । यथा-वदनमिद सममिन्दोः सुन्दरमपि ते कियञ्चिरं न भवेत् । मलिनयति यत्कपोलौ लोचनसलिलं हि कज्जलवत् । (p. 331)	प्रतीपम् यथा–वदनमिद सममिन्दोः सुन्दरमपि ते । (p. 485)
2) न चेयमपह्नु तिः किञ्चिन्निषिध्य कस्यचिद् अप्रतिष्ठापनात् । (p. 332)	2) न चेदपह्नु तिः किञ्चिन्निषिध्यकस्यचिदप्रतिष्ठापनात् । (p. 486)

From the above quoted parallel passages, it would be proper to make some observations. The first variety shows that the language and thought appear to be the same. In the second variety, however, it is seen that there are only slight changes here and there. In the third variety, however, it is observed that though the illustration is the same, only some part of it is changed. In the fourth variety, the idea is the same, but in the Dīpikā, one gets (slightly) more clarification of the idea.In the fifth type, one notices that the language is more or less the same, only with the addition of some words. In the sixth type, one can observe that some sentences are written by the latter under the influence of the former. In the seventh category, however, the thought is the same with the exchange of some words here and there and having the basis of Ruyyaka's Saṅketa for both the commentators of the Kāvyaprakāśa.

The above evidence leads one to the irrefutable and irresistible conclusion that in writing the commentary on the tenth chapter of the Kāvyaprakāśa,Caṇḍīdāsa seems to be influenced by the writing of Someśvara.

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PARAMĀRTHASĀRA OF ĀDI'SEṢA

Sulochana Devi L.

Paramārthasāra of Ādiśeṣa is a short manual dealing with the essential Principles of Advaita. It contains eighty-five verses and is written in *Ārya* metre. So it is also known as *Aryapañcāśiti*. It is evident that it is not possible to include all principles of Advaita Philosophy in such a short manual. It is with commendable mastery that Ādiśesa makes a survey of the entire Philosophy of Advaita.

Contents

Paramārthasāra is written in the form of instruction from a Guru to a disciple. The work begins with a salutation to God Viṣṇu, the favourite deity of the author Ādiśesa. On seeing the world of mortals the student asks a series of questions to his preceptor and requests him to tell him about the true nature of *Prakṛti* and *Puruṣa*.

At this question the preceptor goes on to divulge, the essence of the supreme-self (*Paramārthasāra*). At first the preceptor gives a general idea of the illusory creation of the world from *Avyakta* (the unmanifested germ of *Prakṛti*) the evolution of the primordial egg and, the *Brahmā* getting expressed from it, and the emerging of animate and inanimate therefrom. Then he describes the real nature of the individual-self (*Jiva*) and of the supreme-self, the discrimination of the qualities and the self, the identity of individual-self and the supreme-self, the nature of bondage, the means to attain true knowledge and its result, the life of *jivanmukta*, *Videhamukti* and *Kramamukti*.

The real nature of the individual self The one, who is an assemblage of the body and sense-organs and who weilds *māyā*, though, in essence the non-self engages oneself in actions. Though the self, occupies the body, it does not partake any action. Just as a piece of iron, though insentient moves in the presence of a load-stone, the sense-organs act in

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the presence of the self in the body. The self simply occupies the body, and the sense-organs function on their own accord. The knowledge such as "I am the self", 'I am happy', etc.) is there in the case of the mind which superimposes the self on it. The states of being an agent, enjoyer, and seer of actions are in turn superimposed on the self. The self moves in keeping with the motion of the mind like the movement of an image in water. The omnipresent self, though invisible, becomes subject to the senses when it takes possession of the mind Ātman known by the mind is the same which is omnipresent In the ultimate analysis of ātman, there exists no merit or, demerit and pain or pleasure. There is no genesis, or destruction. Though non-existent, the world seems to exist as in the case of water in a mirage and snake in a rope.

The nature of the Supreme-self: On account of Upādhis,[1] the Supreme-self, though one, appears to be innumerable like the Sun shines as many and gets reflected in various repositories of water. The Supreme-self (Brahman) remains in every entity within as well as without as in the case with ākāśa (ether). It is unmixed, sentient, pure, evershining and all-pervasive. Like the various forms of sugar-cane the Supreme-self, though one is found in manifold forms:-*vijñāna*,[2] *antaryāmī*[3] *prāṇa*,[4] *āṭ virāṭdeha*[5] and *jātipiṇḍa*[6]. The appearance o self in the non-self body *owes* to *avidyā*. The real self remains concealed by the three illusory states of wakefulness, dream and deep sleep. The Ultimate self (effulgent-self) exercises *māyā* which acts ina two-fold manner. As a result, the self appears to be deluded, it finally gets out of the clutches of *māyā*. The self remains untouched by the modification of *prakṛti* like the sky with smoke.

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1 *Upādhi* is here explained as *kārya-kārana Sanghāta*, assemblage of cause and effect. It can virtually be identified with any entity.

2 The knowledge that transcends the same concerning primordial matter.

3 That which controls the earth, etc.

4 The Self that gets reflected in the non-self constituted of the three guṇas having the abundance of *Sattva*.

5 The material universe.

6 The individual body designated *devatva, manuṣyatva, etc.*

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The discrimination of the qualities and the self

The qualities which are the modifications of *prakṛti* take possession of the body and the sense-organs function for the sake of self-enjoyment. One, who is destitute of feelings, such as "I am not an agent, and "this is not mine" is not subject to a second birth. The cause of the birth of the present body is the actions of previous birth. The fruits of actions are necessarily to be enjoyed, and by enjoyment alone one can free oneself from the grip of *karma* for ever. Knowledge of the self destroys *karma* perfomed prior to acquiring it. The self is not the agent of those actions, which are performed by speech, mind, body individually or collectively. The destruction of karma gives rise to the destruction of birth. The actions of those people, who have the real knowledge of self point to *Brahmā*. The individual-self which is separated from the qualities of prakṛti, attains the state of supreme-self and never goes to its previous stage like ghee raised from milk. The learned gets rid of the darkness called *māyā* and remains everywhere like the lump of salt.

The identity of the individual-self and the Supreme-self

When a piece of iron is heated sparks of fire are noticed around it. Though they are many, they form one and the same substance. In the same way, the individual selves are observed severally from one and the same soul, Brahman. Individual-selves appear to be tied up by the qualities like the rice, which is covered by its own chaff. Birth in due course takes place until the individual self gets purified in the fire of knowledge. *Avidyā* (nescience) embodies the creative principle and bodies forth things in the Universe occupied by self in full and which is permanent and the seat of all. But at the sametime the self remains unaffected by *avidyā*. The self, though eternally free from birth, destruction and movements like going and coming remains everywhere, like *ākāśa* in a pot. Owing to its association with *upādhis*, the pleasure and pain caused by the auspicious and inauspicious actions of *upādhis*, seems to be connected with the ātman. The self, on account of the contact with the body and the sense-organs appears to be tied up in this world by the of rope *māyā* until it realizes itself.

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The nature of bondage: The Individual-self, having caught into several forms such as mother, father, etc., whirl around the cycle of birth, old age and death, like an ant on the wheel of a potter. People, who have no knowledge about the Supreme-self, and who engage themselves in worldly affairs due to ignorance attain the cycle of birth and death *Māyā*, which is the cause of the world, is produced from the inherent nature of viṣṇu like frost, foam and bubble from water.

Means to attain true-knowledge: The means to attain true knowledge is to ponder over the ultimate non-dual self. It will enable one to abandon *mayā* which is dual and illusory in character.

The result of the attainment of true knowledge:

Just as water poured into a large repository of the same becomes part of it, constant contemplation of Brahman makes one realize that one is part of it. Having thus realized the non-dual character of Brahman one fails to see anything else anywhere. For such a man there is no room for confusion regarding the body and the soul. There is no question of his undergoing pain whatsoever. The self-luminous ātman, which is free from *upādhis* shines like a pure crystal. Ātman is all-pervading and pure and thus free from qualities such as *sattva*. When the self is connected with the body it becomes the seer, hearer, etc. Having severed connection with the body and the sense-organs the self ceases to be an agent. Though Brahman is one, it extends like ether or *ākāśa*. When one realizes Brahman as such, one attains Brahman. After realizing Brahman as ātman one attains Brahman which is omnipotent, omniscient and omnipresent. The learned, who knows himself crosses the ocean of sorrow, because, he does not fear from anything. After discriminating between *prakṛti* and *puruṣa*, one is able to do away with the illusory dualities and revels in the ultimate-self on getting absorbed into it. The body which is formed from *prakṛti* perishes on attaining the desired ends like the reed (Nala), the plantain,etc. When the bondage of ignorance is nullified, the doubts regarding wordly existence is removed, the merits and demerits decline and the cause of birth is undone the self becomes one with the Supreme-self.

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There is no place connected with liberation other than this body. The destruction of the bondage of ignorance is known as liberation or *mokṣa*. Thus knowing that this illusory world is the unreal form of viṣṇu, one becomes tranquil, and averse to enjoyment. Knowing *prakṛti* as entirely different from ātman, *puruṣa*, though living in the middle of the world, is free from the worldly actions like water on a lotus leaf.

The life of Jivan mukta: One, who has attained the Supreme-self and has subdued his passions enjoys the pleasure of emancipation. He does not care what he eats or wears or where he lies. He, who has attained the true-spiritual knowledge, and has become pure remains unaffected by merits and demerits eventhough he happens to perform a hundred horse-sacrifices or similar things. He remains free from anger, pride, etc., and partakes the affairs of the world in an indifferent manner. After knowing the Supreme-self he becomes contented and enjoys happiness within and without.

Videhamukti: One, who knows the Brahman as all-pervading, identical, free from manifoldness and of the form of supreme bliss, becomes Brahman itself. He becomes one with Brahman not withstanding where he abandons his body. Going on a pilgrimage to a holy place is the cause of merit and not liberation directly. Hence it is better to remain indifferent to merit. One who has the discriminating knowledge of *Prakṛti* and *Puruṣa* attains Brahman even if he does not long for the same.

Kramamukti: Even though one fails to attain Brahman after setting on himself in the right path, owing to premature death, one enjoys the heavenly pleasure for a long time. Even a man who swerves from the path of *yoga* is also respected by the gods like an emperor. That is the divine and imperishable seat of Brahman which is secured by worship after getting a human form and allowing much time to pass practising meditation.

The philosophy in paramārthasāra

Paramārthasāra appears to be written on the analogy of Īśvarakṛṣṇa's *Sāṅkhyakārikā* to perform for Advaita the same function as the latter's work for Sāṅkhya.[7] In *Paramārthasara*

7 Ādiśeṣa. *Paramārthasāra*; edited and translated by S. S. Suryanarayana Sastri, Karnataka Publishing house, Bombay. P. 11, P. 12.

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the terminology of Advaita is not fixed and definite. The work appears to mark a stage in the development of Advaita doctrine earlier than the one effected by Śaṇkara. Ādiśeṣa's approach to Advaita is influenced by Sāṅkhya system which is evident from his presentation of Advaita by making use of Sāṅkhya concepts and terminology in a large measure.

Parāmarthasāra of Ādiśeṣa is a *prakaraṇa* type of composition on Advaita. As usual with the *Prakaraṇas* on Advaita, *Paramāthasāra* also deals with the *saguṇabrahman and nirguṇabrahman*, the individual—self, the identity of *jiva* and Brahman, the doctrine of *māyā* the illusoriness of the world, the final release or *mokṣa*.

Saguṇa and nirguṇa brahmans: According to Advaita, though *nirguṇabrahman* is accepted as the ultimate reality the concept of *saguṇabrahman* is not set aside. Brahman with *prakṛti* or *māyā* is called *saguṇabrahman*. Here the introductory verse in *paramārthasāra* introduces the reader to *saguṇa* and *nirguna* aspects of Brahman.[8] The very appellation, viṣṇu, indicates the *saguṇa* aspect. This same viṣṇu, who is sought after as the refuge, is also the absolute substrate of the world movable and immovable.

The concept of ātman: In Advaita *jīvatmān* is essentially non-different from the *paramātman* or Brahman. *Jiva* is an empirial form or manifestation of Brahman. Its finitude and separateness are due to upādhis. *Paramārthasāra* states that ātman is not an agent, enjoyer and seer of actions. It is inturn superimposed on the self which remains pure and all-pervading.[9]

The identity of Jiva and Brahman: The identity of *jiva* and Brahman is mainly poisted in the *śruti tattvam asi*.[10] Ādiśesa also states the same idea that the ātman known by the mind is

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8 It should not be confused that the author subscribes to the Dvaita point of view. He uses the term 'viṣṇu' several times. (Sts: 1, 9, 29, 30, 33, 36, 56, 67, 72, 74, and 86.); but all in the sense of the Supreme-self.

9 PS, v. 13.

10 *Chandogyopanisad*, 6. 8. 7.

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the same ātman which is omnipresent (free from any limitation imposed by time, space or matter), and is the nature of the self. The true-nature of the self transcends all doubts such as whether it exists or not; or eternal or non-eternal, since it witnesses all. It is unmixed, sentient, free from birth and death, tranquil, pure, evershining and all pervasive.

सर्वविकल्पनहीनः शुद्धोबुद्धोऽजरामरः शान्तः ।
अमलः सकृद्विभातश्चेतन आत्मा खवदयपि ।।[11]

The concept of māya: *Māya* is the first cause of the physical universe and consequently corresponds to the *prakṛti* of the Sāṅkhyas. It is the cause of the world which is experienced in name and form. From the generality of mankind, Brahman is concealed and the world is projected to them. *Paramārthasāra* also states that the three forms of *viśva*, *taijasa*, and *prājña* as veiling the fourth, which is the real.[12]

The World: Advaitins denies the existence of the world apart from Brahman. The world is only the development of *prakrt* which is also called *māya* in Advaita vedānta. The illusory creation of the world is explained in the *paramārthasāra* as follows. It it from *avyakta*, the unmanifested germ of *prakṛti* that the primordial egg is evolved; the *Brahmā* got expressed from there on; and there emerged the animate and inanimate:

अव्यक्तादण्डमभूदण्डा दब्रह्मा तत प्रजासर्गः ।
मायामयी प्रवृत्तिः सहियत इयं पुनः क्रमशः ।।[13]

Like the appearance of a snake in a rope the world is only an appearance (*vivarta*) of Brahman.

Mokṣa: (*release*) According to Advaita *mokṣa* is not a state of newly attained but it is the very nature of the self. The final means to liberation or *mokṣa* is *jñāna* which dispels the darkness of *ajñāna*. The concept of *mokṣā* in Advaita is the merging of *jīvā* in Brahman. *Paramārthasāra* lends enough support to this view. It states that there is no place connected with liberation other than this body. The destruction of the bondage of ignorance is known as liberation or *mokṣa*

11 PS, v. 25.
12 ibid., v. 31.
13 ibid., v. 10.

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मोक्षस्य नैवकिञ्चिद्धद्धामास्ति
न चापि गमनमन्यत्र ।
अज्ञानम य ग्र न्थे र्मेदो-
यस्तं विदुर्मोक्षम् ।।[14]

Besides points above mentioned Ádiseṣa also deals with the nature of *Jīvanmukta*, *videhamukti*, etc. Hence it can be said that *paramarthasāra* of Ádi'sesa is a work of the *prakāraṇa* type strictly in keeping with the tenets of Advaita philosophy.

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14 ibid., v. 73.

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SIGNIFICANCE OF THE TITLE OF KĀVYA IN SANSKRIT LITERARY TRADITION

Dr (Miss) M. V. Ramana

The title of a composition is significant in as much as it discloses the central motif of the entire work; and most of the Ālankārikas in Sanskrit have paid due attention to this aspect also. As the seed is indicative of the nature of the entire tree, so also the title should indicate the entire theme of a work. Hence appropriate choice of the title is as much essential as that of other constituent elements of Kāvya like the aesthetic ingredients (Vibhāvas etc.), the elements of plot (Sandhis and their Aṅgas) and other beautifying elements (like Guṇas, Alaṅkāras and so on), in order to enrich the paramount beauty of the piece of artistic creation.

The Ālankārikas in Sanskrit are very keen in their approaches in this regard and have analysed the various ways in which a particular type of Kāvya can be artistically entitled. For, whether it is a Mahākāvya, a Nāṭaka or any piece of composition, the title should be significant and captive, disclosing the pivotal incident of that particular piece of composition. This kind of figurative naming of a work is considered by Kuntaka as a kind of Prabandha-vakrata:

> Āstām vastuṣu vaidagdhī kāvye kāmapi vakratām,
> Pradhānasamvidhānāṅka nāmnāpi kaviḥ.[1]

Kuntaka gives such titles—Abhijñānaśākuntalam, Mudrārākṣasa and the like[2] as illustrations, which evidently highlight the key incident of the entire work. For, 'such significantly delightful title given to literary works also appear matchless insofar as they reveal the underlying important threads that go to form a unified connected plot by their interrelation. They do indeed contribute to the work's beauty'.[3]

> Adbhutam punaridam yat sārataratasamvidhānakanibandha lakṣaṇā (yojitasara) sākṣareṇa nāmnāpi sā niveśyate. Yathā abhijñānaśākuntala mudrārākṣasa.....

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Evamvidhāni kāvyabandhānām nāmadheyānyapi nirupamollekhāni (vilakṣaṇavakratāsarasā) kṣarāṇi nivedita antargataviśiṣṭa sambandhatayā nibadhnantyeva vakrimāṇam.[4]

Further Kuntaka remarks that the simple and descriptive title like Hayagrivavadha and śiśupālavadha, would not at all be interesting. The artistic skill of the poet thus lies in inventing even such minute devices in his art of creation:

Na punar hayagrīvavadha—śiśupālavadha - pāṇḍavābhyudayarāmānanda—rāmacaritaprāyaṇi saralasvarūpāṇi.[5]

Bhoja also in his Śṛṅgāraprakāśa points out the vital relation of the title of a Kāvya to Bīja (the first among the five Arthaprakṛtis), and accordingly calls it as the Mahāvākyārtha, since the very term 'Bīja' indicates the seed of the central object that is to be achieved in the work. He gives the works like Jānakīharaṇa, Subhadrāharaṇa and Kumārasambhava as the illustrations:

Tatra bijam mahāvākyārthah yathā jānakīharaṇam subhadrāharaṇam kumārasambhavaḥ śiśupālavadha iti.[6]

In the case of dramatic compositions, there is a convention among the writers on dramaturgy to suggest different ways of naming a work in particular types of compositions. Generally the title refers to the names of characters or to the pivotal incident/central nncleus of the theme. Amṛtānandayogin in his Alaṁkārasamgraha throws light upon the various devices in which the title can be bestowed in particular types of compositions. In the Nāṭakas, the title generally has bearing on the story relating to Nāyaka. The Prakaraṇas are designated after the name of both the Nāyaka and the Nāyikā. Likewise, Nāṭikā and Saṭṭaka (the Uparūpaka varieties) are termed after the name of the heroine only.

Saṁjñā tu nāṭakādinām nāyakenetareṇa va,
Nayikānayakavyākhyānāt saṁjñā prakaraṇādisu,
Nāṭikā saṭṭakādīnām nāyikābhirviśeṣaṇam.[7]

The commentary 'Rasacandrika' records some general information as to the title of a dramatic composition:

Vastunā vastunetṛbhyām netrā nāyikayāpi vā,
Dvābhyām vā vastu-nārībhyām kāryā saṁjñā tu rūpake.[8]

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Kāmarājadīkṣita in his Kāvyenduprakāśa (of somewhat later date) analyses the various ways in which the title of a kāvya can be designed and he also gives illustrations:

Vastuno nāyakasyāpi nāyikāyāḥ tathobhayoḥ,
Kaverabhidhayā vāpi kuryād granthābhidham budhaḥ.

Vastunāmnā yathā — raghuvamśādiḥ
Nāyakanāmnā yathā — nalacampvādi.
Nāyikānāmnā yathā — karpūramañjaryādi
Ubhayanāmnā yathā — mālatīmādhavādiḥ
Kavināmnā yathā — māghādiḥ[9]

Thus the author exhausts all the possible ways in which a work can be artistically entitled. This is applicable to any piece of literary composition in any literature and therefore claims universal validity.

About the title of Mahākāvya in particular, Viśvanātha says that it may relate to the name of the poet, to the plot, to the Nāyaka or other characters that figure in the work.

Kavervṛttasya vā nāmnā nāyakasyetarasya vā.[10]

To conclude, whatever be the type of composition, the title should be captive and must be potent in disclosing the quintessence of the entire theme. The 'Abhijñānaśākuntalam' and the 'Mudrārākṣasa', as Kuntaka rightly points out, offer fine specimens to illustrate this point.

From the foregoing, it is evident how the significance of the title of Kāvya, has drawn the attention of the literary theorists in Sanskrit. Furthermore, the theoretical formulations, laid down by the Ālamkārikas, have an undercurrent of a sound theory and tend to regulate the overall text-structure as an integrated unit with a definite purpose. These principles are, therefore, applicable to any literary composition in any literature and thus have a universal value.

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RESEARCH IN SANSKRIT

**(Dr. K. VIJAYAN, Reader in Sanskrit,
University of Kerala)**

Here is a bibliography of Doctoral, M. Litt. and M. Phil. dissertations in Sanskrit of awarded theses of the University of Kerala. The period under survey starts with the first Ph. D. thesis submitted in 1965, and covers the work done in the University for the successive nineteen years, i.e., upto 1984. All the theses are written in English. The sub-titles of chapters re not noted here since it is an elaborate process and will occupy much space.

In addition to this another list of Research in Progress is also provided. It deals with Ph. D. dissertations under preparation.

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Ph. D

Title of dissertation/ Thesis	Author	Supervisor
1	2	3
1 Kulaśekhara Varman and his works	Parameswaran Unni N.	Dr P. K. Narayana Pillai
2 Nārāyaṇabhaṭṭa's Prakriyāsarvasva-A Critical Study	Venkitasubramonia Iyer S.	Dr A. G. Krishna Warrier
3 The concept of God according to Śaṅkara and St. Thomas Aquinas	Gaston, (Rev.)	-do-
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6 The Ethics of Śaṅkara	Neelakanthan Elayathu	-do-
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12	Pūrṇasarasvatī as a Poet anp Commentator	Padmanabhan Unithiri N.V.	Dr S. Venkitasubramonia Iyer
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19	Nyāyasāra of Bhāsarvajña-A Critical Study	Narayanan T. K.	do
20	Viśākhavijaya-A Critical Study.	N. Ramakrishna Pillai	Dr. S.Venkitasubramonia Iyer.
21	Udayana and his Philosophy	K. Visweswari Amma	Dr. N. P. Unni

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1	The Concept of Mukti in Nyāya-Vaiśeṣika Philosophy	Padmavathi Amma, C.	Dr. A. G. Krishna Warrier
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1976	-do-	178
1976	-do-	171
1977	-do-	145
1977	-do-	143
1978	-do-	167
1978	-do-	151

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	1	2	3
10	Kerala Sanskrit Stotrakāvyas: Srī-rāmapañcasatī of Rā-maparāśava A Study	Seetha N.	Dr. N. P. Unni
11	Darśanamālā- A Study	Devaki Antharjanam	Dr. R. Karuna-karan
12	Śrīrāmavarmamahā-rājacarita- A critical Study	Lalithambal K. S.	Dr. S. Venkitasu-bramonia Iyer
13	Udayavarmacarita - A Study	Premakumari P. G.	Dr. N. P. Unni
14	Praveśaka- A study	Ramachandran R.	Dr. E. Easwaran Nampoothiry
15	Advaitarasamañjarī A Study	Gireesh kumar. R.	Dr. R. Karunakaran
16	Sandeśacatuṣṭayam A Study	Muraleedharan M. T.	Dr. N. P. Unni
17	Syānandūrapuravar-ṇanaprabandha	Sreelatha, K.	-do.
18	Rājasūyaprabandha A Study	Radhakrishnan Nair G.	Dr. E. Easwaran Nampoothiry
19	Nṛgamokṣaprabandha of Nārāyanabhaṭṭa	Chandrakumari Amma M.	Dr. K. Vijayan
20	Śrībālarāmavijaya Campū	Girija. A.	Dr. E. Easwaran Nampoothiry
21	Kālavadhakāvya A Study	Laila P.	Dr. N. P. Unni
22	Brahmādvaita Prakā-śikā - A Study	Premakumari Amma. A.	Dr. E. Easwaran Nampoothiry
23	Bhimaparākrama A Study	Valsala, V.	Dr. K. Vijayan
24	Paramārthasāra AS tudy	Sulochanadevi	-do-

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THESES

4	5	6
1978	Department of Sanskrit University of Kerala Kariavattom	128
1979	-do-	138
1979	-do-	140
1979	-do-	112
1979	-do-	110
1980	-do-	115
1980	-do-	174
1980	-do-	136
1980	-do-	137
1981	-do-	132
1981	-do-	130
1981	-do-	108
1981	-do-	99
1981	-do-	101
1982	-do-	110

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	1	2	3
25	Daivam-A Study	Nalini K.N.	Dr. E. Easwaran Nampoothiry
26	Vedāntasāra A Study	Thankappa Kurup. G.	Dr. K. Karunakaran
27	Uṣāpariṇayaprabandha-A Study	Suprasenan V.	Dr. E. Easwaran Nampoothiry
28	Īśvarapratipattiprakāśa	Radhamony Amma S.	Dr. K. Vijayan
29	Śrīpādasaptati-A Study	Sisupalan K.	Dr. N. P Unni
30	Rukminisvayamvaram Campū-A Study	K. Raveendran-Nair	Dr. E. Easwaran Nampoothiry
31	A Survey of Indian Systems of thought based on Sarvamata Samgraha	Krishnamma K.	Dr. K. Vijayan
32	Vedāntaparibhāṣā -A Study	Leelamony, T.	Dr. R. Karunakaran
33	Rasotsava- A Study	Geethamony Amma S	Dr. E. Easwaran Nampoothiry
34	Gopikonmāda-A Study	Sasikumari S.	Dr. K. Vijayan
35	Subhadrāharaṇa prabandha-A study	Narayanan K. K.	Dr. E. Easwaran Nampoothiry
36	Catussūtrī-AStudy	Sankaran N.K.	Dr. R. Karunakaran
37	Ambikātāpā A Study	Indira Bai, T.N	Dr. N. P. Unni
38	Ghaṭakarparakāvya - A Study	Pushpangadan G.	Dr. K. Vijayan

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THESES

4	5	6
1982	Department of Sanskrit, University of Kerala	146
1982	-do-	101
1982	-do-	95
1982	-do-	108
1982	-do-	113
1983	-do-	120
1983	-do-	152
1983	-do-	98
1984	-do-	102
1984	-do-	118
1984	-do-	156
1984	-do-	102
1984	-do-	91
1984	-do-	103

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Gandhi Memorial College Of Education Bantalab Jammu

Ph. D. RESEARCH

Topic of Research	Name of Research scholar	Supervising Teacher
1	2	3
1 A Critical Edition and study of Mānasollāsa	Muraleedharan Nair. S	Dr. K. Raghavan Pillai
2 A study of Śukasandeśa of Lakṣmidāsa	Chandrasekharan Nair	-do-
3 Uṇādisūtras: A study on the basis of the vṛttis of Ujjvaladatta Svetavanavasin and Nārāyaṇabhaṭṭa.	Gangadharan Nair G.	Dr. A. G. Krishna Warrier
4 A Critical Edition and study of Tripuradahana of Vāsudeva with the commentary Arthaprakāśika of Nīlakaṇṭha.	Bharati K.	Dr. S. Venkitasubramonia Iyer
5 Nītitattvāvirbhāva of Cidānandapaṇḍita —A Study	Aravindakshan Nair. K	Dr. N. P. Unni
6 The Rules of verbal Cognition with special reference to the Vyutpattivāda of Gadādhara	Sundaram. N	-do-
7 A survey of Prākṛt Literature of Kerala	Soman Pillai C.S.	Dr. E. Easwaran Nampoothiry
8 Laghupāṇiniya— A Study	Devadasan K.	Dr. S. Venkitasubramonia Iyer
9 Kavyollāsa of Nilakaṇṭha a study	Sukumaran. C	Dr. N. P. Uuni

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IN PROGRESS

Centre	Full-time or part-time	Date of Commencement	Remarks
4	5	6	7
O.R.I. & MSS. Library	Part-time	1968	under revision
-do-	-do-	1970	-do-
-do-	Part-time	1972	-do-
-do-	-do-	1973	
-do-	-do-	1975	
-do-	-do-	1975	
-do-	-do-	1975	
-do-	-do-	1975	
-do-	-do-	1975	

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Gandhi Memorial College Of Education Bantalab Jammu

1		2	3
10	Sāhityasāra of Viśveśvara—A Critical Study	Vasantha Kumari. R	Dr. N. P. Unni
11	Prahasanas in Sanskrit Literature	Malathy Devi K.K.	-do-
12	Characterisation in the Prakaraṇa Type of Sanskrit Plays	Vijayakumar R.	Dr. K. Raghavan Pillai
13	Pāṇinīyalaghuvṛtti - A Critical Edition	Sulochana J.	-do-
14	A Study of Vyaktiviveka	Balakrishnan P.G.	-do-
15	A Critical Study of the Bhāna literature of Kerala	Devarajan. T-	-do-
16	Bhagavadgītābhāṣya of Śaṅkara and Rāmānju- A Comparative Study	Girija R.	Dr.R. Karunakaran
17	Saundaryalaharī - A Study	Seetha. N.	Dr. R.Karunakaran
18	Śrikṛṣṇavijaya A Critical Edition	Padmakumari S.	Dr. Raghavan Pillai
19	A Critical Edition of Nalodaya	Hariharan K.K.	-do-
20	A Critical Edition of Locanam Commentary of Abhinavagupta	Madhavan Pillai	-do-
21	Pūrvabhāratacampū of Mānaveda-A Study	Girija. N.	Dr. R. Karunakaran
22	Bhāvaprakāśa of Śāradātanaya-Its contribution to Sanskrit Dramaturgy	Subramonia Iyer A.	Dr. E. Easwaran Nampoothiry

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PROGRESS

4	5	6	7
O.R.I. & MSS. Library	Part-time	1977	
-do-	-do-	1977	
-do-	Full-time	1978	
-do-	-do-	1978	
-do-	-do-	1978	
-do-	Part-time	1978	
Department of Sanskrit, University of Kerala	-do-	1978	
-do-	Full-time	1975	Thesis submitted
O.R.I. & MSS. Library, Kvtm.	-do-	1979	-do-
-do-	-do-	1979	
-do-	Part-time	1979	
Dept. of Sanskrit University. of Kerala	-do-	1979	
-do-	-do-		

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1	2	3
23 Siddhāntasiddhāñjna of Kṛṣṇānanda-A Critical Study	Babu Das K.P.	Dr. E. Easwaran Nampoothiry
24 Mānameyodaya - A Critical Study	Balakrishnan Nair R.	Dr. S. Venkitasubramonia Iyer
25 Śankarācārya and Śrinārāyanaguru: A Comparative Study of their philosophies	B.Karunakaran	Dr. R. Karunakaran
26 The study of Temple Rituals with special reference to Tantra samuccaya	Gangadharan N.	-do-
27 Rūpāvatāra- A Critical Study	Lalithambal K. S.	Dr. E. Easwaran Nampoothiry
28 A critical study of Maṇḍanamiśra's sphoṭasiddhi with the Gopālikā commentary of Ṛṣiputraparameśvara	Maheswari, O.	-do-
29 Contribution of Kerala to Mimāṁsa Philosophy	Viswanathan. C.	Dr. R. Karunakaran
30 Uttaranaiṣadhīyacarita of Mādhava- A study	Prabhakaran K. R.	Dr. E. Easwaran Nampoothiry
31 Bālarāmavarmaya śobhūṣaṇa- A critical Study	Kunjamma N. V.	Dr. K. Raghavan Pillai
32 Praśastapādabhāṣya A Critical Study	Peerukannu. S.	Dr. K. Vijayan
33 Alaṁkārasarvasva -A Study	Madhava Panicker	Dr. R. Karunakaran

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PROGRESS

4	5	6	7
-do-	-do-	1979	
-do-	-do-	1979	
-do-	-do-	1979	
-do-	Full-time	1979	
-do-	-do-	1979	
-do-	Part-time	1979	
-do-	Full-time	1980	
-do-	Part-time	1980	
O.R.I. & MSS Library, KVTM	Full-time	1980	
Dept. of Sanskrit Uty. of Kerala	Part-time	1980	
-do-	-do-	1980	

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	1	2	3
34	Uttararāmacarita: A critical edition with the commentary, Bhāvārthadīpikā	Jessy Sreedhar	-do-
35	Post-Śaṅkara Philosophers of Kerala	Girish Kumar R.	Dr. Vijayan
36	Aṣvatitirunāl Rāmavarma and his works	Radhakrishnan Nair G.	Dr. E. Easwaran Nampoothriry
37	Historical and Cultural Gleanings from Sandeśakāvyas of Kerala	Muraleedharan Nair M. T.	Dr. N. P. Unni
38	Kuntaka's view of Sanskrit Literature	Sreelatha K.	-do-
39	Sāhityamīmāṁsā-A critical study	Rama-murthy G.	Dr. E. Easwaran Nampoothiry
40	Maṇidarpaṇa-A study	Sivamoni Nair	Dr. K. Vijayan
41	Siddhāntabindu-A study	Raveendran S.	Dr. R. Karunakaran
42	Brahmatattvaprakāṣikā-A study	Premakumari Amma A.	-do-
43	The Contribution of Kerala to Alaṅkāra Śāstra in Sanskrit	V. V. Vidyadharan	Dr. N. V. Mallayya
44	Studies on Architecture in the Padmasaṁhitā	M. A. Suseela	-do-
45	Studies on Iconography in the Padmasaṁhitā	B. S. Chandra-Bai	-do-

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4	5	6	7
-do-	-do-	1980	
-do-	-do-	1981	
-do-	Full-time	1981	
-do-	Part-time	1981	
-do-	-do-	1981	
-do-	-do-	1981	
-do-	-do-	1981	
Department of Sans krit, Uty. of Kerala	Part-time	1981	
-do-	Full-time	1981	
Sukrtindra Oriental Research Institute Cochin	Part- time	1981	
-do-	-do-	1981	
-do-	-do-	1981	

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	1	2	3
46	Kṛṣṇapadī of Rāghavānanda Daśamaskandha-A study	K. Umadevi	Dr. N. V. Mallayya
47	Yādavābhyudya of Vedāntadeśika-A Critical study	C. N. Ratnom	Dr. S. V. Iyer
48	Locanavyākhyas of Udaya and Rāmapiṣāroṭi-A Comparative study	A. Thomas	Dr. N. V. Mallayya
49	Sanskrit Mahākāvya of Kerala in the twentieth century	C. S. Poornamodan	Dr. S. V. Iyer
50	A Critical edition and study of Mukundāmālā with Rāghavānanda's Tātparyadīpikā	Avaneebala S.	Dr. K. Raghavan Pillai
51	A Critical edition and study of Kavikalpalatā	Unnikrishnan S.	-do-
52	Śrīnārāyaṇavijaya -A study	Sadanandan M.	Dr. K. Vijayan
53	Nyāyacandrika-A Critical study	Krishnan Kutty Nair C.	Dr. E. Easwaran Nampoothiry
54	The Sanskrit Works of Koṭuṅṅllūr Kuñjikkuṭṭan Tampurān	Mallikakumari V.	Dr. K. Vijayan
55	Alaṅkārakaustubha of Kavikarṇapūra A study	Girija A.	-do-

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4	5	6	7
Sukrtindra Oriental Research Institute Cochin	Part-time	1981	
-do-	-do-	1981	
-do-	-do-	1981	
-do-	-do-	1981	
O.R.I. & MSS. Library	Full-time	1982	
-do-	-do-	1982	
Dept. of Sanskrit University of Kerala	-do-	1982	
-do-	-do-	1982	
-do-	-do-	1982	
-do-	-do-	1982	

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	1	2	3
56	Āścaryacūḍāmoṇy-A Critical Study with special reference to the Kerala Stage	Rema Bai Amma G.	Dr. N. P. Unni
57	Philosophy & Religion of Sri. ChattampiSwamikal	Thankappa Kurup G.	Dr.R.Karunakaran
58	Sanskrit Dramas of Kerala-A Historical Survey	Radhamony Amma, S.	Dr. K. Vijayan
59	Sanskrit Mahakavyas of Kerala-A Historical Survey	Sulochana Devi L.	-do-
60	Keraḷamāhātmya	Viswaleela, A.	Dr. N. P. Unni
61	A Survey of Sanskrit Campūkāvyas of Kerala	Suprasenan, N.	Dr. E. Easwaran Nampoothiry
62	Advaita Philosophy & Religion of Sri Narayana Guru with special reference to Darśanamālā	Sheela, P.	Dr. R. Karunakaran
63	Sanskrit Stotras of Kerala-A Historical Survey	Chandraprabha, P.	Dr. K. Vijayan
64	Vāsudevacaritam-A Critical edition and Study	Vijayamohanan Pillai N.	Dr. P. Visalakshy
65	Śankarācāryacaritam- A Critical edition and Study	Gopakumar R.	-do-
66	Kāvyaprakāśottejini of Vedāntācārya-A Critical edition and Study	Sasikumar, C.S	-do-

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4	5	6	7
Dept. of Sanskrit	Part-time	1983	
-do-	-do-	-do-	
-do-	Full-time	-do-	
-do-	-do-	-do-	
-do-	-do-	-do-	
-do-	-do-	-do-	
-do-	-do-	-do-	
-do-	-do-	-do-	
O.R.I Mss. Library	Full-time	1984	
-do-	-do-	-do-	
-do-	-do-	-do-	

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Doctoral and M. Phil dissertations in Sanskrit of the University of Calicut

The University of Calicut has awarded Ph. D. Degree in Sanskrit only to one candidate so far.

The Department of Sanskrit eversince its inception in 1977 is engaged in research activities, and at present there are sixteen students working on various topics for Ph. D. An M. Phil. course in Sanskrit has also been started.

Ph. D.

The Degree of Ph. D. awarded is to Prof. K. Achuthan Pillai, for his dissertation on 'The Concept of Certain Alaṅkāras According to the Rasagaṅgādhara of Paṇḍitarāja Jaganātha.' It was prepared in 1980. It has 341 pages and can be had for reference from 'Sai Jyotsna, JawahaNagar, Trivandrum.

The chapters are entitled as follows: I Jagannātha and his works, II Jagannātha, the rhetorician, III Conception of Alaṅkāra in prominent rhetoricians, IV The world of Upamā· V The horizon of Atiśayokti, VI Two lesser known medieval figures, VII Eight minor Alānkaras, VIII Critical evaluation, Appendix 4 Nos., and Bibliography.

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Ph. D. RESEARCH

Topic of Research	Name of research scholar
1	2
1 A. R. Rajaraja Varma's contribution to Sanskrit language and literature with special reference to Āṅgalasāmrājya	Subramaniam, K. H.
2 Contribution of Zamorins to Sanskrit with special reference to Kṛṣṇagīti of Manaveda	Prof. Saraladevi. T
3 Raghavīya of Rāmapāṇivāda with the commentnry Bālapriyā - A Critical study	Prof. Saratchandra Kamath
4 Śārikāsandeśa of Rāmapāṇivāda—A critical edition with English Translation	Neelakand an C.M.
5 Vyaktiviveka of Mahimabhaṭṭa-A Study	Rajendran C.
6 A critical study of the works of Uddaṇḍa	Santhakumari P. K.
7 Changing patterns of Sanskrit Education in Kerala: A Sociological survey	Ramankutty, V.
8 The Nalachandrodaya of Karunakara Variyar-A Critical Study	Mohammed Abdul Rahim
9 Critical and comprehensive study of Vasumatīmānavikrama	Madhavan, K. T.
10 Critical study of Keralodaya by Dr. K. N. Ezhuthachan	Dharmarajan, P. K.
11 Kerala's contribntion to Kaviśikṣa with special reference to Mukhabhūṣaṇa	Parvathy K. N.

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Gandhi Memorial College Of Education Bantalab Jammu

IN PROGRESS

Supervising teacher	Full-time or Part-time	Date of Commencement	Remarks
3	4	5	6
Dr. M.S. Menon	Part-time	1977	
-do-	-do-	1977	
-do-	-do-	1977	
-do-	-do-	1977	
-do-	-do-	1978	
Dr. K. N. Neelakandan Elayath	-do-	1978	
-do-	-do-	1979	
Dr. N.V.P. Unithiri	-do-	1980	
Dr. K.N. Neelakandan Elayath	-do-	1980	
Dr. N. V. P. Unithiri	Full-time	1980	
-do-	Part-time	1980	

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Gandhi Memorial College Of Education Bantalab Jammu

1		2
12	Kāvyamīmāṁsā of Rājaśekhara -A Critical study	Vijayan V. K.
13	Śrīkṛṣṇavijaya of Śaṅkarakavi -A Critical Study	Divakaran Namboodiri C.
14	A Critical edition and study of of Pañicikā commentary on Anargharāghava	Harinarayana Bhatt, B.R.
15	A critical study of Kṛstubhāga-vatam of Prof. P.C. Devassia	Sister Paster
16	Śrīcihnakāvya of Kṛṣnalīlāśuka - A critical study	Chinnamma, O.J.
17	The Concept of Śabda as a *pramāṇa* in Nyaya	Aryadevi, T.
18	A Critical study of Appayyadīksitàs *Citramīmāmsā*	Leelamony, C.
19	The Contribution of Kerala to Advaitavedānta	Sarala, K. K.
20	A Critical study of Tattvabhāvanā of Parameśvara on Vācaspatlmi-śrás Tattvabindu	Sankaranarayanan N. D.
21	A Critical study of Samudraban-dha's Commentary on Alaṅkārasarvasva	Narayanan, C.
22	Śrikṛṣṇavijaya of Saṅkarakavi-A critical study	Reeja B. Kavanal
23	Nārāyanaṇa paṇḍita and his works and his works	Sekharan, K.
24	Acyuta Piṣāroti ofTrikkanṭiyūr and his works	Nataraja Pillai, B
25	Rājasūyaprabandha of Melputtur Nārāyaṇa Bhaṭṭa-A study	Devaky, E. S.

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Gandhi Memorial College Of Education Bantalab Jammu

3	4	5	6
Dr. K. N. Neelakandan Elayath	Part-time	1982	
Dr. N. V. P. Unithiri	-do-	1982	
-do-	Full-time	1982	
Dr. M.S. Menon	Part-time	1982	
Dr. N.V.P. Unithiri	-do-	1982	
Dr. M. S. Menon	Part-time	1983	
Dr. C. Rajendran	Full-time	1983	
Dr. K. N. N. Elayath	do	1984	
Dr. T. K. Narayanan	do	1984	
Dr. C. Rajendran	do	1984	
Dr. C. Rajendran	do	1984	
Dr. N. V. P. Unithiri	do	1984	
Dr. N. V. P. Unithiri	do	1984	
K. N. N. Elayath	do	1984	

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1	2
M Phil	
1 Praveśaka of Achyuta Pisharoṭī-A study	Prasannakumary.
2 Vedāntaparibhāṣā-A study	Vasudevan K. V.
3 Kavikaṇṭhābharaṇam-A critical study	Mallika, E.
4 A study of Mālatīmadhava of Bhavabhūti	Parvatikumari B.
5 Āścaryacūḍāmaṇi	Vasudevan, T.
6 Kāvyālaṅkārasārasaṅgraha	Vimala, V. P.
7 Nyāyabindu	Ambikadevi, K. K.
8 Sugalarthamālā	Vijayakumari, S.

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Gandhi Memorial College Of Education Bantalab Jammu

3	4	5	6
	Date of commencement		
Dr. M. S. Menon	1983		
Dr. N. V. P. Unithiri	1983		
Sri. C. Rajendran	1983		
Dr. T. K. Narayanan	1983		
Dr. C. Rajendran	1984		
Dr. N.V.P. Unithiri	1984		
Dr. T.K. Nārayanan	1984		
Dr. M.S. Menon	1984		

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RESEARCH IN SANSKRIT

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